

OFFBEAT

MAGAZINE

VIEWS * REVIEWS * INTERVIEWS

DISHRAGS * JORGE REYES

july/august
cfuv-fm
102

FREE



ELEVATOR TO HELL * MARY JANE LAMOND
RUN CHICO RUN * MAGIC TEETH

#121

<http://cfuv.uvic.ca>

A Guide to
CFUV FM 102

Victoria's Listener-Powered Radio

Life at the 'Fuv

by Keith Powell

CFUV is proud to announce the dates for Fundrive 97. Mark October 1-15 on your calendar and stayed tuned for some real cool events to take us through those two weeks.

In other CFUV news, congrats are in order for Station Manager Magnus Thyvold who was elected to the Presidency of the National Campus and Community Radio Association (NCRA) at the annual conference, held this year in Toronto.

Since this is my last time writing this column, I think I'm allowed to get a little self-indulgent. CFUV means different things to the people who work here; besides being a fun place to work, it's a great place to learn new skills, meet lots of interesting people with different talents and outlooks toward not only radio, but life itself, which is reflected anytime your radio's tuned to 101.9.

And things are only going to get better. Radio as we know it is rapidly changing, and in ten or twenty years it will be completely different. The emergence of webcasting and, more importantly, digital radio will change our preception of radio and how information is presented for good. It's an exciting time, and I definitely value being a part of this revolution.

Before I hand over the reins to the new Program Director, Steve MacIsaac, I would just like to say that it has been an honor working with so many creative and inspiring people for the last two years, and it was an experience that I will never forget.

Lastly, I would also like to plug Iearshot - the National Campus and Community Radio Report, a publication that I work on with campus/community radio folk all over the country. It's available free as an insert in the center of Exclaim! magazine or on the web at <http://www.e-shot.com>. Look for the newly revamped web page soon!

Ciao. ▲

monday, july 7
Hospitality Night

wednesday, july 9
Victoria Secret

wednesday, july 16
Rythmus

monday, july 21
Hospitality Night

thursday, july 24
Big Rude Jake

wednesday, july 30
Carolyn Neapole

thursday, july 31
Super Sonic Soul Pimps



where the mood comes out at night

919 Douglas Street at the Strath

LOCAL FOLK

by Wendy Wall

This is the third and final segment of our guide to the fabulous festivals of 1997.

- Comox hosts the **Filberg Festival August 1-4**, with scheduled performers the likes of Clive Gregson, Stacy Phillips, Scrooge McDuck, Odetta, Amos Garrett, and Peter Paul Van Camp. B.C. musicians such as Valdy, Gary Fjellgaard, and Paul Hann will appear, as well as CFUV's Thursday morning folk host, Keith Malcolm in the Odd Hack Band. Also Khac Chi, a Vietnamese ensemble, Vox Violins, John Reischman and John Miller. For more information call (250) 334-9242.

- The **Canmore Heritage Day Folk Festival** celebrates 20 years of music in the exquisite setting of Alberta's Rocky Mountains. On **August 3-4**, be prepared

to be entertained by Lennie Gallant, Hart Rouge, the blues of Hans Theessink, Alberta's own James Keelaghan, and the zany Arrogant Worms. Not to mention Stephen Fearing, Laura Love, and the cross-cultural fusion of Australia's Mara! For tickets or information, phone (403) 678-3561.

- The following weekend, is **Edmonton's Folk Music Festival**. Gallagher Park will be packed with music lovers for four days **August 7-10**.

Feature artists include Greg Brown, John Prine, Iris Dement, Joe Ely, Great Big Sea, Sinéad O'Connor, and John Hiatt. (Need I go on?) For the last two years, tickets have sold out weeks in advance - so hurry! Call the ticket line at (403)429-1999.

- East of Nanton, Alberta, is Broadway Farm and the site of The 8th Annual **Shady Grove Bluegrass & Old Tyme Music Festival August 15-17**. Pickers include John Reishman and Tammy Fassaert in Kootenay Loop, California's Piney Creek Weasels, and David Wilkie's group, Cowboy Celtic. The web site is www.tjproductions.com/grove.htm or call (403) 652-5550.

- The Victoria Jazz Society throws a great party each year called **The Vancouver Island Blues Bash**. This year the festival will be held at Ship's Point and will tie into The Classic Boats Festival. Get ready to slide, groove and boogie **August 29-31**. Call the Victoria Jazz Society at (250) 388-4423 for more information.

- Also on Labour Day weekend **August 29-September 1**, Seattle becomes a showcase for musicians and artists of all genres and mediums. The event is called **Bumbershoot**, (which means umbrella) and takes place at Seattle Centre with about 15 venues. Musical headliners range from Sonic Youth to Zap Mama, Shawn Colvin to Beck. Call Ticketmaster in Seattle at (206) 628-0888 or for more information call the Reel Music Hot-Line at (206)281-8111. Check out the website at www.1reel.org.

- That same weekend, the **Victoria Folk Music Society** holds its' **4th Annual Retreat** at George Pringle Memorial Camp, Shawnigan Lake. This year's workshops include drum-making, songwriting, Balkan music and 'Freeing your Voice'. For more information about costs or to register, call (250) 386-8745.

- Last, but far from least, **The Saltwater Maritime Arts and Music Festival** takes place in Sidney, just north of Victoria, **September 12-14**. Enjoy the sights and sounds of maritime traditions including storytelling and sea shanties against the idyllic setting of Port Sidney. The poetry contest winners will be announced; the literary stage will be busy launching new books of prose, poetry and fiction by Canadian authors, and the many music stages will be alive with the music of many ports-of-call. This event is not just for salty sailors, bring the whole family! For more information about the poetry contest and the festival, call (250) 656-6600.

For daily information about festivals, or other music events, listen to CFUV Folk shows Monday through Saturday 8-10am▲





July/August 1997

Issue # 121

EDITOR: Jon Murphy

PLAYLIST COMPILATIONS:

FOLK: Wendy Wall
 EXPERIMENTAL: Agustin & Brian
 JAZZ: Shaukat Husain
 BLUES: Eric Leblanc
 VARIOUS: Dr. Demento
 GARAGE: Alex Swailer
 ROCK: Kevin Scofield

CONTRIBUTORS:

Anita Bath, Sabrina Dzugalo, Trevor Fielding, Roseanne Harvey, Adam Heatlie, Tim Horner, Kelly Kijek, Agustin Luviano-Cordero, Lisa Lebedovich, Mike Lowe, J. McNeely, Jon Murphy, Andrew Murray, Kevin Scofield, Alex Solunac, Ray Thomas, Jo Vipond, Wendy Wall.

PUBLISHER: Magnus Thyvold

PRODUCTION: Rayola Graphic Design

ADVERTISING: Adrienne Mercer 721-8704

DISTRIBUTION: David Hechenberger

ICONS: Letraset

REQUESTS: 721-8700

NEWS: 721-8701

BUSINESS: 721-8702

FAX: 721-7111

EMAIL: offbeat@cfuv.uvic.ca

WWW: http://cfuv.uvic.ca

OFFBEAT welcomes your feedback and comments on articles. Please write letters to the editor c/o CFUV FM 102. Please include your full name, address, and contact phone number, as we need to check sources sometimes. OFFBEAT reserves the right to edit letters for length and clarity. Letters, manuscripts, photographs, and graphics are welcome but will only be returned when accompanied by a SASE. Submissions may be sent to:

OFFBEAT / CFUV
 University of Victoria
 P.O. Box 3035
 Victoria, BC V8W 3P3

EMAIL: offbeat@cfuv.uvic.ca

OFFBEAT© 1997 by the University of Victoria Student Radio Society. All rights reserved. Offbeat is published monthly as a listener's guide to CFUV-FM 102. CFUV-FM broadcasts regularly on 101.9 FM, on cable at 104.3 in Greater Victoria, Vancouver Island and the Sunshine Coast, and on cable 101.9 FM in Sooke and the Western Communities. CFUV-FM 102 is a campus/ community radio station that provides alternative music to the Island and surrounding areas. We presently operate at 2290 watts and are operated by the University of Victoria Student Radio Society (a registered non-profit organization). CFUV FM 102 is primarily a volunteer-run organization. Funding for CFUV FM 102 is made possible by donations from the community, our annual October Fundrive, sponsorship revenue, and a percentage of UVIC student fees. Offbeat / CFUV FM 102 are located in the basement of the Student Union Building on the campus of the University of Victoria. Offbeat publishes 10,000 copies free of charge every month and is distributed throughout Vancouver Island and beyond. A one year subscription to Offbeat (to help offset costs, postage etc.) is \$20. Cheques or money-orders should be made payable to CFUV RADIO. Those incarcerated will receive a free subscription upon request. Opinions expressed in Offbeat are the sole responsibility of the authors, and do not necessarily reflect the opinions of Offbeat, CFUV-FM 102, or the University of Victoria Student Radio Society. ▲

WHAT'S INSIDE

DISHRAGS - 2

DIALtales - 6 & 7

jorge REYES - 3

playLISTS - 8

MAGIC TEETH - 3

elevator to HELL - 9

mary jane LAMOND - 3

live 'n LOUD - 12

phased & fused - 3

DISCussion - 13

OFFBEAT



Forum

EDITOR'S blah, blah...

Well, here is the July/August summer fun issue of OFFBEAT. Thanks for reading this and just so you know, we're always looking for contributors to review shows, records, and do interviews. So, if you are interested, get in touch with us! ANYWAYS, it's bad news for all the bands who practiced at the meatlockers. After a fire last month, the meatlockers have been declared condemned by the city of Victoria. Rumour has it the lockers will be re-opened sometime soon, but until then, bands are scrambling for any spot to make noise. In the meantime though, here's a few shows to tell you about. On Saturday July 5th, CFUV and the Underground Voice bring you Nopalooza 97. This is an all-day festival starting at 2 PM in the Student Union Building Multipurpose Room, up here at UVIC. This Year's bill includes The Evaporators, Submission Hold, Ersatz, The Defektors, Render Useless, Loud Mouth Mason, Fustion and the Bombasts, Special Olympics, The Trousers, and Molly. Tickets are \$7 in advance, \$8 at the door, for more information call 920-7053.

Now if you're reading this after July 5th and thinking "that sounded swell, too bad I missed it", don't fret because the Special Productions are bringing you Summer Games on July 19th. It's all happening at the Oak Bay Rec. Center, and playing are The Nobodys, Brand New Unit, The Automatics, Wisecrack, Special Olympics, Tim, Wrought Iron Smile, Face-puller, Another Joe, and

Spock. It's running from 2-12 PM and tickets are \$10 in advance and \$12 at the door. As well, the new issue of MYSTERY Meat Fanzine is out and it looks pretty good. There's lots to do this summer, so have fun and I'll see you in September. Thanks to J.R. for the wise words and hello to Rebecca Games where ever she is.

JM

SLEEPING BAGS

100% DOWN FEATHER MIXED

ONLY
\$49.⁹⁵!

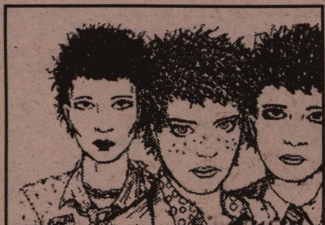
The best deal in town!

"The Peaceful Little Army Surplus Store"

JOHN'S MILITARY SURPLUS

704 View St. Victoria

360-2772



by Jon Murphy

The Dishrags are anyone's classic rock and roll fantasy come true. Imagine dropping out of school at age sixteen and running away to Vancouver to start your own punk band. Well, the story of the Dishrags is a little more complicated than that. With their total career spanning four years, the Dishrags emerged as the only all-female punk band on Canada's West Coast for a number of years. They played shows with the likes of the Ramones and DOA and released two singles before calling it quits in 1981. Recently though, Toronto's OPM records released a 25 song Dishrags CD, entitled *Love/Hate*. Featuring all the Dishrags' recorded material plus assorted live tracks, *Love/Hate* is a great retrospective album filled with punk gems. I had a chance to speak with Jade Blade, singer and guitarist of the Dishrags and she filled me in on what it was like being in Victoria's first ever punk rock band.

What was it like growing up in Victoria during the 70's and what did kids do for fun back then? Growing up in Victoria in the 70's was not a whole lot of fun. There really wasn't much of a scene of any kind. The two other girls who were in the Dishrags with me, we grew up in Central Saanich and for fun we hung out at each other's houses and listened to records. There wasn't much happening on the concert front. Bands like BTO and April Wine would play Memorial Arena and we would go but we really had to move out of the city to get anything going. There was no punk rock at that time in Victoria. Do you remember any of the other bands around at that time, like the Infamous Scientists or Pink Steel? They were all after our time. We played our first show in July 1977 in Vancouver which was really the first punk show in BC and there were really only two punk bands in the province at that time. That made us decide that this is what we wanted to do. What were the reasons for starting the Dishrags?

Any main influences or any particular records? The Ramones first album—that just killed me. It was a real revelation buying that album. I read about it in *Circus* magazine and it wasn't available in Canada so I went down to the States and bought a copy in Seattle and just loved it. The three of us were really big music fans and we all liked David Bowie, Roxy Music, Lou Reed but there wasn't much happening in '77. There weren't any bands around we wanted to see so we decided to just play ourselves. It started being just a love of music, then the Ramones album came along and had songs that we could play on it. When and why did the Dishrags move to Vancouver? Well, we moved over in August 78. We'd been over a couple of times to play and we had only played in Victoria once during that year. There just seemed to be no reason to stay in Victoria, except to finish high school which we decided wasn't worth it. We dropped out and moved to Vancouver because there was a scene and it was so much fun. I don't regret that at all. The first year we were living there, DOA was a three-piece and putting on some of the best shows I've ever seen. It was a blast. How did you hook up with the Avengers? We played with them before we moved to Vancouver. It was our second Vancouver show in April 1978 and we ended up playing with them and getting along with them. We had their records and were big fans. What was it like playing with the Clash and the Ramones? How did the Clash find out about you so that you opened up for them? Playing with the Clash was great. It was so exciting, I don't think I've ever been so nervous in my whole life. We actually got to eat dinner with the band and hang out with them. Any good Joe Strummer stories or anything like that? Just that they were really nice and treated us

very well. They heard of us through their manager at the time, who was trying to get all-girl bands to back up the Clash at various shows. She wanted to see more involvement of women in rock music so we were asked to play. It was a real thrill playing that show because it was the first time they played in North America so there was all this hype around it. We opened, then Bo Diddly played and then the Clash. You might have read about this, but for our encore at the

were often treated, it didn't help that we were fifteen, the combination of being really young and being female meant that we weren't taken very seriously. So I suppose be got to be more politicized after realizing how difficult things were because of gender. I don't think we were known that much at the time on the East Coast, but I think that just the fact that we were an all-girl band reflected the beginning of girls getting involved in playing in bands. I think

it's so healthy now to see bands with women and no one even thinks twice about it. I mean, we just wanted to be one of the guys. It wasn't like we had a particular female message, we just wanted to be treated with the same respect as the male bands. How did the new CD *Love/Hate* come about? It was through a friend in Vancouver who worked in Toronto at Muchmusic and had worked for Other People's Music. It got started about 2 and a half years ago and once we decided we wanted to do it

was a matter of digging around for tapes which was really problematic. The tapes for the two singles don't exist anymore and so we were working with cassettes and vinyl, but Peter Moore, the engineer in Toronto did a really, really good job of fixing things up. What have you been doing since the Dishrags? We did the Rasoinettes for a while. Are you familiar with the Bud Luxford stable of bands? He was an impresario in Vancouver at that time. There were two albums called Bud Luxford presents and it's got all of the Vancouver music scene playing in 'fuck' bands. We called them fuck bands because they were just a joke, just various musicians all getting together. The three original Dishrags did a Supremes take-off for those albums. In the past few years I've been playing with a band called Volumizer. We're playing sort-of Buzzcocks inspired power pop. But there was a period where I really didn't do much musically because I was going to school. What have you been doing non-musically? I've been to many educational institutions throughout the province. I got my BA and MA from UVIC, and after I got my MA in 1990, I moved to England to do a Ph.D. which I'm still finishing up and will hopefully be finished this summer. It's been pretty much all school since the Dishrags broke up. What are some of the changes you've noticed in bands and punk rock since the days of the Vancouver scene up until now? Well, it's nice that there are more women playing in bands. I'm also really glad that the advent of Nirvana really injected a lot of spirit into the music scene and that there's been a resurgence of guitar bands after a lot of dreadful bands in the 80's. It seemed like the spirit of punk really died in the early 80's. Any advice to kids starting a band today? I've never been asked that before! Have fun with it. I think that was one of the things that broke up the band, just getting too serious about it. As long as you're having fun, that's the main thing. That sounds really corny, but it's true. Anything else? Go buy the CD, it's called *Love/Hate*! ▲



NEKO CASE & HER BOYFRIENDS

The first solo country album by Neko Case, no-nonsense drummer and singer of Mint's punk-a-billy band Maow. The album is titled "The Virginian" — based on Neko's southern US roots. Neko has collected a host of indie-rock and country/bluegrass stars as her

backing band, including Brian Connelly (Shadow Men On a Shadow Planet), Matt Murphy (Superfriends), Deez (Smugglers), Rose Melberg (Softies/Tiger Trap), Carl Newman (Zumpano/Superconductor), Carolyn Mark (Vinaigrettes), Pete Bourne (Copyright/Herald Mix), and Paul Pigat and international bluegrass legend John Reischman on lap steel guitar and mandolin, respectively.

featuring special guest appearances by

Brian Connelly
Carolyn Mark
Carl Newman
Pete Bourne
Peter Willson
Rose Melberg
Paul Pigat
Bernie Addington
Darryl Neudorf
John Reischman
Matt Murphy
Sexy Pierre
Deez



Out
7/29/97

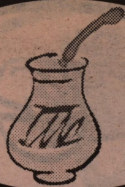
At your local retailer, or \$12ppd by mail direct from Mint

Produced by
Darryl Neudorf,
Brian Connelly
& Neko Case.

MINT RECORDS, INC.
PO Box 3613, Vancouver, BC V6B 3Y6
phone 604/669-MINT • fax 604/669-6478
mintand@aol.com • http://mintrecs.com



Publicity / Radio Promotion:
Mint Records East
20 St Patrick #517, Toronto, ON M5T 2Y4
phone 416/593.9784 • fax 416/593-7273



by Agustin Luviano-Cordero

Once again, Victoria will welcome the Mexican musician Jorge Reyes. With his exciting combination of authentic pre-columbian instruments and rhythms and electronic atmospheres, Jorge Reyes captivated a sell-out audience at Open Space in 1996. He returns this year for two concerts in the same venue and they are guaranteed to be as mesmerizing as last year's concert.

Jorge Reyes defines his music as Contemporary Mexican, representing both the year 2000 and pre-Columbian cultures like the Mayans and the Aztecs. He has worked with a number of different musicians over the years, from traditional native people like the Mazatecan curandera (healer) Maria Sabina, to experimental musicians like American synthesist Steve Roach to Spanish iconoclast Suzo Saiz. This creative innovative energy, combined with a philosophical base funded in travels and studies in places as diverse as Germany and India, result in a performance that is truly unique, as last year's audience will attest.

Jorge Reyes has just completed an album with the French group Deep Forest, and is now in the process of producing a recording in which the base is comprised of natural sounds captured during nights of full moon. This long process will take place in different places over a period of many months and will include the sounds of animals, insects, the ocean, all during a full moon to create a music like no other. He has also recently done the soundtracks to two videos that have been screened in many festivals. More recently, he completed the soundtrack to *The Absolved Vision*, a 2-million dollar feature film produced by Alvaro Domingo, the son of tenor Placido Domingo. The sheer variety of Jorge Reyes' work is staggering.

For Jorge Reyes, music is a way of life, it is what sustains him spiritually. He needs the constant contact with music, both his own and others', to carry on. It is a method of communicating, of exchanging information and perspectives that crosses all language and cultural barriers. Music is not merely an intellectual or academic exercise, either: when he goes to an aboriginal culture to learn their music and their instruments, he first lives their life—following their daily routines, eating with them, working with them, absorbing the entire culture. Thus, when he comes away, it is with an understanding not only of how to perform the music, but why it is performed in the first place. Music is not just sounds someone plays, but an entire lifetime, a culture, a feeling that must be conveyed. It is something this musician does very well.

Jorge Reyes considers his music to be an expression of the sacred, much as a mountain, a plant or a river is sacred. Music is a way to establish a relationship with all that is divine, the visible and the invisible. Music has always been used, since ancient times, he says, for curing, for introspection, to achieve states of ecstasy, or as in the case of Tibetan mantras, mystic states. He looks for the connections between what is natural and what is supernatural, and expresses it in music. Music can allow us a brief escape from time, because, unlike other arts, it flows with time, marks time, defines time. Music is an energy that is not only heard with the ears, but enters through the body: through the feet, the skin, the organs. It affects one's body chemistry, and this is its strength.

Jorge Reyes rejects many of the labels he has been given by the press: shaman, healer, curandero. All he wants to do, he says, is to create music that establishes a communion, a link, with the skies and Nature, that allows the connection with the cosmos that we all seek. Therein lies the healing properties of his music. He has learned in his studies with shamans that the voice is the instrument with the most direct line to the divine. Voice was the first instrument, the defining instrument.

One of the striking aspects of Jorge Reyes' concerts is the introspective nature of the performance. He performs with his eyes closed. It is as though he is not aware of the audience at all. When asked about this, he replied that to concentrate, to attain the spiritual state necessary, he could not look around, he could not be distracted. It is also a way, he feels, of sharing a kind of intimacy, of vulnerability, of surrender. In his concerts, there is also a striking lack of ego present. Unlike other artists, musicians in particular, who are there to please an audience. In contrast, Jorge Reyes, with his eyes closed, focussed entirely on the music, seems to be more of a medium, a transmitter. It is the music that matters, not the musician. And that is what this musician wants.

Jorge Reyes is now looking forward to his return trip to Canada. His first visit, last year, involved an exchange with West Coast First Nations people, and it was an encounter that was fascinating for all parties involved. The close, intimate nature of the contact, the nature of the music—the drums, the songs—and the powerful respect and understanding between people had a profound effect on him. He found the temperament of the native music and musicians in Canada very different to what he was accustomed to in Mexico. Here there were warriors very much bound to the earth and the sun, inextricably identified with Nature. In Mexico, he was used to hearing an indigenous music that was much softer, very repetitive, but less aggressive. He made the same observation about traditional dances. With this visit he hopes to begin a collaboration that will allow both sides to better understand each other's culture, and forge links to work together in the future.

Jorge hopes during this 1997 trip to present two very different concerts. In one, he hopes to include some local native dancers and musicians in the concert. The second concert would be similar to last year's but more subdued and with an even more intimate

jorge reyes

sacred sounds healing music

presentation of the music itself.

Both concerts promise to be engaging and enveloping events that will bring the audience to a closer understanding of music's possibilities under the creative control of such a cosmic musician. The concerts are scheduled for Friday, July 18 and Saturday, July 26 at Open Space Art Gallery. Also, Brian Lurger and Agustin Luviano-Cordero, co-hosts of "Earmeals", a 2 1/2 hour weekly radio programme airing Thursday evenings at 8:00 p.m. at CFUV-FM 102, will present a special programme with Jorge Reyes doing a live radio performance and interview.

JORGE REYES: SACRED SOUNDS; HEALING MUSIC at Open Space Art Centre, 510 Fort Street, Victoria, on Friday, July 18 and Saturday, July 26, 1997 at 8:00 p.m. Tickets: \$12/10 at the door or by reservation (383-8833). For more information, interviews with Jorge Reyes and press previews or reviews, contact Agustin Luviano-Cordero at 592-5972▲

RENT IT NOW!

CINEMA VIDEO

2 for 1

movie rental

Monday to Thursday

Expires August 31/97

"A RICHLY TEXTURED CRIME PICTURE."
Roger Ebert, CHICAGO SUN-TIMES

jack nicholson

&

stephen dorff jennifer lopez
judy davis and michael caine

3990 Shelbourne Street

777 Royal Oak Drive
Broadmead Village

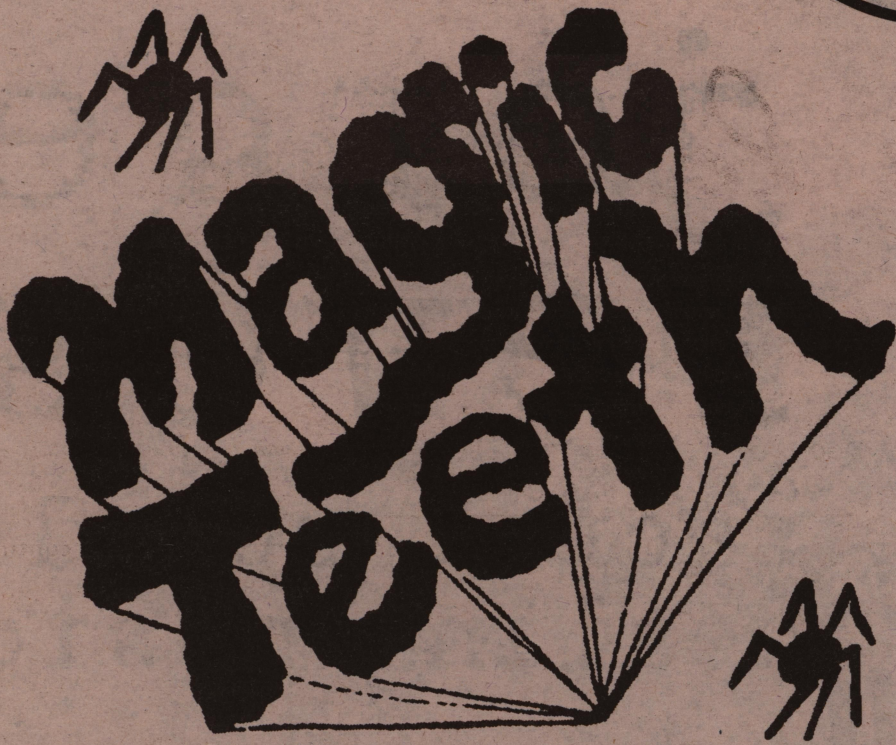
CINEMA VIDEO

"The Brightest in Entertainment"

Now Open Extended Summer Hours

Weekdays to 11:00 pm

Weekends to 12:00 midnight



by Tim Horner

Magic Teeth. Two simple words, when put together, conjure up more demons than ever imagined. As some are stricken with terror, some are treated to the warm fuzzies that only "Griths" animal-friendly mini-comic could provide. Some envision rockin' out with the Magic Teeth roster, represented on the spankin' new Magic Teeth seven inch. Many others suffer Vertigo from the ramblings of the electronic-memory game deprived mystery man known only as "Grith". I say Dilbert for the sugar generation. You decide!

Offbeat: Ok, what is it you call your style of drawing?

Magic Teeth: Schultzian.

Schultzian? As in...As in...You're not Schultzian!

Ever heard of the comic strip "Peanuts"?

Never heard of it.

You know the "Far Side"?

Uhhh... is it like Dilbert?

(At this point, Gareth and his wing-man Kent Bendall suggest I wake up a little before continuing.)

Here's a shocker of a question, give me the history of Magic Teeth.

Magic Teeth started out as a skateboard magazine in November 1990, and continued on as a comic book.

What was the instance in your life where you decided "I'm going to draw"? What was the genesis?

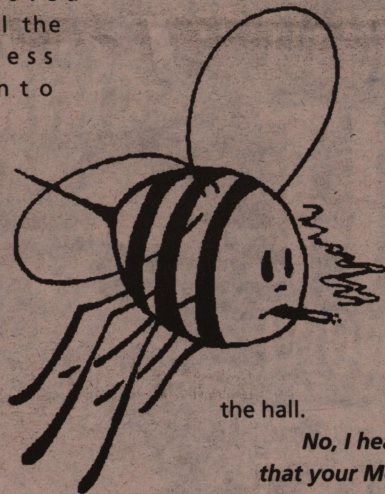
There was this kid in Grade 12 that everyone made fun of, and one day I was walking to school and I saw him get hit by a car. His bag and books went flying everywhere. It was his art supplies and sketchbook which landed in front of me. The book landed wide open, revealing the

comics he had been working on all semester. He died before it was completed so I felt I should pick up the book, grab his pens, steal his wallet and complete what would end up being Magic Teeth #-six, now listed in Overstreet at \$60 dollars american.

Soooo.... it had nothing to do with your mother smashing your Merlin against the wall?

What in the... I was cleaning my room! She asked me to clean my room, by the time she got home I did, I just

m o v e d
a l l t h e
m e s s
i n t o



the hall.

No, I heard that your Mom had asked you repeatedly to clean up your room, and instead you removed every item from said room...

Into the hall.

Into the kitchen, you proudly redid your bedroom in the middle of the kitchen, and for gratitude she took your favorite electronic memory game and smashed it against the wall.

I know that's a lie, 'cause we never had a kitchen.

Hey, that's just what I heard.

Is my Mom here? Look, she came home, saw the kitchen,

picked up my brothers' Merlin, gently put it back down, picked up the 2nd Merlin, saw my name etched into the back, thru it against the wall, and later apologized.

That fuck you up?

But good.

Tell ya what, I'll have my Mom ship out my old Merlin, I'll give it to you and hopefully put a stop to the insanity of your mini-comics.

No, because you'd be arrested for aiding and abetting murder.

Why is that?

You'd have given me the murder weapon. You be Eric, I'll be Lyle, we're gonna kill mommy today.

Let's talk Magic Teeth characters. Mel Nourished. Hillary Half-Pint. Southpaw. The legion of freaks. Would you say there's a little bit of you in each of these characters?

No.

KB: Kent Bendall interjects—"No? The bitterness of Hillary? The confused bewilderment of Mel? The leglessness of Legless Lucy?"

You do bear an uncanny resemblance to Mel Nourished.

I'm being cornered! This reminds me of that time when Peter Parker and Gwen Stacey were shopping for lingerie and the Green Goblin pumpkin-bombed the hell out of the place!

Do readers ever complain about how Magic Teeth is chock-a-block full of in-jokes?

My readership of three seem to get it alright.

Let's talk 7" records. In specific, Magic Teeth records Volume One. What did you have in mind when choosing the first four "hired guns" for the record.

They were the first four to bring me songs.

Let's have a track listing.

We start with "M.T. theme pt.1" provided by teen hearthrobs the Pixie Stix Six Six. Then we have up and comers The Sugarbuzz providing "M.T. theme pt.2". Side two starts off with "Lots to Say" by scene veterans the Suite Sixteen, and wraps up with Victoria's legendary Misfits tribute band, The Astro-Zombies doing "We Are 138".

Any common denominators between the four acts?

That would be Todd Sparrow.

Mr. Sparrow aside, the single has an element of fun throughout. Was this a conscious decision while compiling the record?

You're assuming thought went into it. What if I wanted some "serious" bands, who was I going to get, Santo?
Kent: There's our pull quote! (laughter)

It just seems you've thumbed your nose at all of it, put your friends' songs out, had fun with it, and it turned out for the best.

It turns out the bands represented are the pick of Victoria's talents.

KB: It's people playing music for the sake of playing music, not 'cause they wanted to be rock stars. Although I don't know

about that Rob Nesbitt, he has delusions of grandeur like you wouldn't believe!

Now there's our pull quote! So does the record have the same sort of ascetics as the comic?

Yeah, just get out there and do it as fast as you can, and forget about it.

Kent: Sounds like my last date.

So do you feel like you're providing inspiration for the youth of Victoria to write their own comics?

Is it wrong for me to worry about these things? As long as I make it to issue #300 before Dave (Cerebus) Sim, it'll be worth it.

He's got a 13 year head start on you, what's the scorecard now?

215 to 36, but I swear I'll be there before him!

Time for my favorite cliched Anti-Gravity room question.

What's the connection between comic books and rock music?

Magic Teeth #31! It's all right there! Jeez, I think even Neil Gaiman answered that one.

Another possible connection might be the little three piece rock and roll combo you have on the side.

Yes, The Novaks, as in Chevy or Kim, pick your favorite, are playing their debut show sometime in July.

Any comics, local or otherwise, you'd like to plug?

Otherwise, Al Columbias' "Biologic Show". Locally, Jim (Twit) Smith is so freakin talented, I don't even know where to start.

Any solid constants or driving forces that help you along with your projects?

As a matter of fact, my skateboard. Always there when I need it. And then there's my Spider-man collection, of course.

Are you sure there isn't a certain someone you'd want to thank at this point?

Emma, you're the wind beneath my feet.

Thanks to Kent Bendall for helping to keep me on track. Keep your eyes and ears open for the new Magic Teeth novel, and of course Magic Teeth records Volume 2! Oh yeah, the Magic Teeth record is available right now at Legends on Johnson. Not Legends on Douglas. ▲



VICTORIA'S REPERTORY CINEMA
CINECENTA

S.U.B., UVIC FILM INFO: 721-8365



Mary Jane Lamond

by Jo Vipond

Having interviewed Mary Jane Lamond, Cape Breton's Gaelic songstress, earlier in the day, I was thrilled to introduce both the opening act, Ray Montford, and later her own band to Kaleidoscope's enthusiastic audience on April 2nd. Contrary to assumption,

Mary Jane told me that she was raised in Ontario, not Nova Scotia. However, she often spent summers with her grandparents who lived in Cape Breton and that is where she was first exposed to the language and songs of Scottish Gaelic. She explained how she was captivated by the rhythmic songs the women sang to keep time when they gathered at 'millings' - a Scottish tradition of beating heavy woolen cloth against a table. Not only did she set out to learn to speak the language, she chose to major in Celtic studies at Antigonish's Saint Francis Xavier University.

Gorgeous diction and an impressive command of this ancient language are the result (and anyone who has ever tried to learn Gaelic will tell you it is NOT an easy task). This night, Mary Jane sang hauntingly beautiful songs exclusively in Gaelic, twisting her voice into a 'semi-yodel' that has an aching emotive touch. Many songs are, of course, about hard times... sad tales of lost loves and lost lives. There were also lots of foot-stomping tunes with Wendy MacIsaac's fiddle leading the way. Some of

the songs in her performance had been learned through the oral traditions, passed down from one generation to the next. The audience was not only enchanted by her lovely voice, but were also treated to colourful explanations of the folklore behind each song.



Not content to sing in a traditional fashion only, many tunes were a fusion of Celtic rock and funky sampling, resulting in a polished and varied performance. The only instrument missing were the bagpipes- which I love! But they do grace some of the tracks on her recent A&M CD, "Suas e!", which, roughly translated, means "go for it."

Alas, Mary Jane Lamond is not just a singer. Her commitment to the culture as a whole is commendable. She pointed out that, at the time of Canada's Confederation, Gaelic was the third largest language spoken in Canada, following close behind English and

French. Today, the language is in decline with fewer than 1000 Cape Bretoners still speaking it. Mary Jane and six others from Cape Breton, Halifax and Scotland founded a Gaelic cultural co-operative in 1993 called "An Crann". They publish a journal called "Am Braighe" which strives

to connect those individuals and organizations who wish to contribute to the continued existence of the language. Programs include taped language lessons, and an ambitious effort to provide Gaelic books and learning materials to school libraries especially in Nova Scotia, where, except in Mabou, Gaelic is not taught in schools. There are many other services and projects. Find their web site at <http://www.chatsubo.com/ambraighe> or e-mail ambraigh@fox.nstn.ca. Call toll free 1-888-4GAELIC for more

information or to subscribe to "Am Braighe" published quarterly.

Jo Vipond is a regular host on the Tuesday morning folk show 8-10am.▲

PHASED AND FUSED

by The Space Monkey

What is it about the 303 that makes the masses writhe and reel uncontrollably? Why does this grating warble of sound make people feel as though their every molecule of being is resonating through their skulls for all the heavens to hear? I'm thinking that the answer lies in humankind's primitive ritual experiences. Perhaps this screaming sci-fi banshee was created to mimic the trance-inducing tones of the digeridoo. As the techno tracks spiral into their usual 16th-note builds, that 303 line accelerates to ungodly cycles per second and careens upward, taking the flailing arms of its audience with it. And what just happened? Call it a successful experiment in the physics of sound. The studio artist, some thirty years ago, invoked the gods of sound synthesis and so came forth the moog. Then, by tweeking and turning knobs, the first cries of the 303 were heard. The future of the 303 however, does not lie in its ear-piercing pitches. Studio artists today prefer its subtle usage in techno tracks - as a glue where just a little dab'll do'ya. As the cycles of the 303 slow to soothing sonic pulses, the trance experience is now a subdued meditation.▲

Be a Roads Scholar



The semester pass is just \$138 for four months!

Take the Bus to UVic this fall!

Pick up a schedule on campus or from your bus driver & discover how transit can work for you.

- **Economics 101:** Fulltime students can take care of their transportation needs by using semester passes and save over \$30. Subsidized monthly and semester passes are **only** available at the SUB's Information Booth.
- **Environment 101:** There are some very intelligent reasons to take transit: affordability and convenient, direct routes. By taking transit, you will be doing your part in reducing traffic congestion on your road to higher education.

BusLine 382-6161
24 Hour Transit Information

BC Transit  Victoria Regional Transit System

FOLK

MONDAY

8 am FOLK: With Amanda Heffelfinger.

TUESDAY

8 am FOLK: *Ode to Ani*. We remember folk's political roots and the foot-stompin' drive. The revolution is just a folk show away! With Jo Vipond.

WEDNESDAY

8 am FOLK: *Ken's Macaroni*: Start with some old stuff from Ken and Sharon's collection, add a little social comment, top off with some Woody Guthrie or Utah Phillips...et voila. A tasty listen. Alternates with *Rootopia*. Listen for everything from Texas roots-rockers to sea shanties and Celtic traditional. Hosted by Wendy Wall (and her faithful friend Gus).

THURSDAY

8 am FOLK: *Folkin' Around* with Keith Malcolm. Emphasis on local folks and fiddle tunes. *Malcolm to my Neighbourhood* at 9:00 am for the little people. Now into his ninth year!

FRIDAY

8 am FOLK: *Acoustic Creek* with Tracey Summers. You'll hear everything and anything from Celtic to African with the occasional lively local musician.

SATURDAY

8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

SUNDAY

10 pm ROCK FOLK ECLECTIC: *Fish Show*. Now more than ever not for the easily confused!

ROCK

MONDAY

6 am ROCK: Monday Morning Synapse test with ALC Bong Master. All the goodness with no bitter aftertaste!

2 pm NEW MUSIC: *New Album Review*, with Mike Booth. Extraordinary how potent cheap music is!

3 pm ROCK: *Segues with Buck, Huck, and the corporate reincarnation of Chuck*. We like Amerikkkan Muzik, baybeee. Alts with *Folksongs of the Spanish Inquisition* with Jess and Adrain. We're your friends, we're not like the others. Thrash punk to Brit pop and all stops in between.

11 pm ROCK: *Larry Wang Presents* the soothing effects of ginseng and grape juice have been shown to dramatically reduce problems with gas. Alternates with *Pop O Pie Planet* with Magnus and Matt.

TUESDAY

6 am ROCK: *Skanster's Paradise*: Ska with Matt Bishop.

3 pm ROCK: *Disorder By Design*: Love. Hate. Love. Hate...you fuck with our hearts but never break them. Alternates with *Brand New Stereo* with Kevin Scofield. All that indie rock stuff that college radio was meant for. Love the Elephant 6.

10:30-12:30pm ROCK: *Punk and a Healthy Mind*. Polevaulter and the Laughing Ohmu arrive at the catycombs, but the worm-handlers have already fled. Polevaulter and Ohmu enter the musty maze below the Forest of Corruption, while Ran searches for the Wormhandlers' hiding place. www.geocities.com/ColleePark/Union/1043. Alts with *Songs For the Misunderstood*.

WEDNESDAY

6 am ROCK: *The Cuckoo Clock*. Are U or have U ever wanted to be cuckoo for cocoa pops? Well, then join your host Sean for a big fat bowl! Yumm!

3 pm ROCK: *My Dog Has No Nose*. Alternates with Katrina.

10:30 pm ROCK: *equity-eclectika*... much more than 51 per cent varied female content. Frequent guest Dr. Harion Milliard will attempt to locate your requests.

THURSDAY

6 am ROCK: *Uncle Bri's Early Morning Funhouse*: two hours of weird, wonderful, and totally wacked out music from the '50's and '60's.

3 pm ROCK: *Rush Hour* Radio as we know it comes to a screeching halt when Kaylar, Princess of the Parking Lot and her dancing cabana boy, Uncle Ian get behind the wheel. Fasten your seatbelts as they steer you through the suburbs of rock. Alternates with *Snap, Crackle and Pop*.

10:30 ROCK: *Laced In Darkness*: Gothic-Industrial-Ambient music. Paranormal topics such as vampires, haunted houses, UFO's, ESP and more. Enter the darkness... Alternates with *Area of Refuge*. Are you alone? sad? frightened? Well, don't go hide under the stairs, listen to Tyler every second Thursday for a little pick me up. Better than speedballs, baby!

FRIDAY

6 am ROCK: with Dale Davies.

3 pm ROCK: Welcome the *Return of the Deadly Kung-Fu Mansion*. Alternates with *PMS Show*. Not once a month, but twice. So deal with it.

10:30 pm ROCK: *Wire Shock*. As the Space Monkey takes the helm, trance, house, and whispers of ambience will be painlessly absorbed by the skin. Level of acidity per genre may vary upon treatment. Alternates with *Escape Velocity*. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

SATURDAY

6 am ROCK: With Ryan Dworschak

8 am FOLK/ROCK: *Radio Arcadia*. Graze the eclectic folk range with friendly rotating hosts. Start your Saturdays with the folks!

DIAL
REQUESTS 721-87

CLASSICAL

MONDAY

10 am CLASSICAL: *Music on Mondays*. With George Heffelfinger and Larry Ryan.

TUESDAY

10 am CLASSICAL: *Just Say Nono*. Awaiting the revolution? (And aren't we all?) But what can we do? Just say Nono? Still coming soon (honest!) the *Annals of Webern*.

WEDNESDAY

10 am CLASSICAL: with Anita Zaenker.

THURSDAY

10 am CLASSICAL: *Music Thru the Centuries* with David Winn and Austin Scott.

FRIDAY

10 am CLASSICAL: *Amadeus*...and More.

JAZZ, RHYTHM & BLUES

MONDAY

5 pm JAZZ: *Milestones* hosted by Terry Finch features musicians who have made their mark on the landscape of Jazz. The three hour programs will favor those artists who fit Lester Young's dictum: "Ah, but can you sing me a song?" *Five Spot* can be heard on alternating Mondays at this time. Listen.

TUESDAY

5 pm JAZZ: *Caravan*. With Ron Rounds.

6:30 pm JAZZ: *Jumpin' in Jazz*. With host Noel Greenwood presenting a survey of the early era of Jazz.

WEDNESDAY

5 pm JAZZ: *Straight No Chaser*. Roatating at 33 1/3 RPM, your alternating hosts Demetrious Tsimon and Shaikat Husain bring you the best in modern jazz. New jazz releases and reissues are featured along with profiles of jazz artists and occasional interviews with visiting artists. Not a dissonant note is heard here so tune in, sit and relax.

8 pm RHYTHM & BLUES: *Let the Good Times Roll*.

July

2 Lee Allen, Horst Lippman Tribute

9 Joe Liggins, New Releases

16 William Bell, Jimmy Hughes, Koko Taylor

23 Champion Jack Dupree, The Penguins

30 Buddy Guy, Big Jack Johnson, Horst Lippman

August

6 Lynn White, Charley Patton, Willie Nix, Lem Johnson

13 Jimmy McCracklin, Son Seals, Baby Boy Warren

20 Issac Hayes, Soul Stirrers, Horst Lippman Tribute

27 Morris Levy, New Releases

THURSDAY

2 pm BLUES & GOSPEL: *The Rollin' n' Tumblin' Hour*. Eric Leblanc presents one hour of the best of mostly repeats.

July

3 Sam and Dave, Elmore James

10 Charles Brown, Roy Brown

17 Percy Mayfield, Roy Hawkins

24 Wynonie Harris, Dinah Washington

31 Jimmy "T-99" Nelson, T-Bone Walker

Aug

7 Helen Humes, Jimmy McCracklin

14 Sun Records - Blues Before Sunrise

21 Modern Blues Recordings, Duke Records

28 Legacy Records: Roots n Blues, Floyd Dixon.

5 pm JAZZ: *One Up, One Down*. Music from two points of view. One, that it be good, and two, that it be jazz. Join Arnold van Klaveren and Art Simpson every other Thursday from 5-7 pm for some ear-pleasing sounds. Jim Fliczuk takes over at 7 pm with *Sound Excursions*, a mix of jazz from ragtime to no time. Alternates with *Somethin' Else*, hosted by Tom Adams, presenting three hours of hard, new and free bop. Thursdays from 5-8 pm, for some great jazz.

FRIDAY

5 pm JAZZ: *Searchin'*: Join Host Ian Cochran for new and exciting sounds within and without the jazz spectrum. Alternates with *Eclectic Jazz Show*. From acoustic solos to electric pianos, host Rod McCrimmon brings you three hours of accessible jazz.

SUNDAY

1:30 pm JAZZ: *Guitar Jazz*. Host Joe Scafione looks at the world of jazz guitar. Also, catch Joe's *Garage* featuring local players.

6 pm JAZZ: *In the Mood*. A program of Jazz in the broadest sense of the word. With host B.J.

8 pm JAZZ: *Peter Lovric's Sunday Night Jazz Concert*. Put your dancing shoes on with the King of ballroom jazz.

LATE NIGHT RADIO

MONDAY

12:30 am LATE NIGHT: *Sub Zero Cold Loungin*, with Sub-Zero...DJ D Whiz at your service with power forwards clockwise and Jimmy G.

3 am GUMBO: *Swish*.

TUESDAY

12:30 am: *Superfluidity* with Aaron If you don't know, you better ask. Alternates with *Unbroken Chain*: Rock out to live Grateful Dead with host Lucky Budd. If you get confused, listen to the music play!

WEDNESDAY

12:30 am LATE NIGHT: *Chinese Music and News* with Michael Mok. Alternates with *House of Ham*.

3 am GUMBO: *Cheque please...*

THURSDAY

12:30 am LATE NIGHT: *No Need for Alarm*: get cracked up with Needles and Kid Charlemain as they play hip hop through the early morning hours. 95bpm, no more. Alternates with *The Noir Cabaret*, hosted by Todd Owen. Take in the hottest in new jazz, covering the spectrum from acid to cool

with respects paid to the elders.

3 am GUMBO: *Coupe De Ville*: Slide across the leather six way. Check the stars. Mom was wrong, you don't need to sleep. Old school swervin to the end of the last sentence.

FRIDAY

12:30 am LATE NIGHT: *Peeing in the Bathtub*: "Even if your kids are scrawny, a pet wolverine is still a very bad idea." Alternates with *The Idiot from Minsk*.

3 am GUMBO

SATURDAY

1 am LATE NIGHT: *Longhair's Jukebox*: Pure psychedelic radio with your weekly dose of stereophonic sounds.

3 am GUMBO: with Lyndsay and assorted guests

SUNDAY

1 am LATE NIGHT: with Britt and Scott.

3 am GUMBO: *In the Arms of Sheep*.

A Guide to
CFUV FM 102
Victoria's Listener-Powered Radio

SPECIALTY

MONDAY

9 pm WOMEN IN MUSIC: *Beating Time*. Victoria's only show on women and their music. We promise the unusual, incurrent, political sweet and sour.

TUESDAY

1 pm WOMEN: *The Token Zone* Womyn of color exploring music, poetry and art...interview and views, plus your favorite curry and stirfry recipes.

2 pm FOLK: *Mediterranean Music*. Presenting music from most Mediterranean countries: Arabic, Flamenco, Greek, Corsican and more. Tune in to the music of passion! Spoken in French.

9:00 pm: **SOUNDTRACKS:** *Movietrax*. Picture and popcorn not included, but the different hosts bring you just about everything else you could want from the movies - soundtracks, history, trivia, reviews, giveaways and more.

WEDNESDAY

2:30 pm LOCAL: *Only In Victoria*. Only the best, hippest, and grooviest stuff that the City of Flowers has to offer. Linda alternates with Ian.

THURSDAY

8 pm ELECTRONIC: *Earmeals*. Experimental, electronic, exotic, unusual and unclassifiable music and sounds with Brian Lunger and Agustin Luviano-Cordero.

FRIDAY

8 pm SPOKEN WORD/LITERARY: *Sad and Beautiful World*. Where poetry is not a luxury. With hosts Max Sloan and Inch Conneticut.

9 pm DANCE: *Bass Culture*. DJs Tyger Dhula and Salamander spin an eclectic selection of underground dance music. Listen and deluge your ears with some of the latest intelligent technological music and other scary stuff.

10:30 pm: **TECHNO:** *Wire Shock*: As the Space Monkey takes the helm, trance, house, and whispers of ambient will be painlessly absorbed by the skin. Level of acidity per genre may vary upon each treatment.

SATURDAY

3 pm PLAYLIST: *Playlist Salad*. One hour of the finest listening ingredients.

4 pm Artist Profiles: *Labelled and Shelved*.

6 pm REGGAE: *Alive and Dread*. Roots rocking sounds of Reggae and African music. With hosts Michael, Mighty Cloud of Joy, Ital Stew and Jahnathon.

9 pm DANCE: *Perpetual Motion*. Crank the volume and get ready to move! Corey and Sean spin up the turntables and lay down the latest techno/trance tracks to get your Saturday night thumping.

10 pm HIP HOP: *Freaky Flow*. - Take a two hour journey into hip hop with DJ's Most Def and Digital. All the new flavors from East, West, & inbetween. With giveaways, requests and more. It's da bomb.

12 am GARAGE: *Garage Grooves*. Attention Sophisticats and Sosphtikittens. At last, a show just for you! One entire hour of swingin' way out, real-gone, outta sight, Farfisa-drenched, Vox- powered, Boss garage 60's punk! Come and worship in the church of FUZZ!

SUNDAY

6 am ECLECTIC: *What's Left of What's Real?* A musical metaphor for a dying planet, an intellectual approach, spontaneous format, explosivEdge, an all-too-brief excursive Experiment in the kWALLity of sound and the sound of quality.

3 pm METAL: *Disciples of Dr. Demento*. Join Fonzy and Cruiser as they reminisce about "Ride the Lightning", songs that stuck in their heads the most often - and enjoy the new Top 10 list! Hey metal lables, send stuff!

10 pm ECLECTIC: *Fish Show*: Stereo - Glamrock - noise - request line. I foresee in the near future his name being used to terrify young children: MULRONEY.

MULTICULTURAL

FRIDAY

2 pm NATIVE: *World of Aboriginal Radio*. The sounds of freedom for those who have been silenced.

SATURDAY

10 am FINNISH: Pirkko Kiansten and Maisa Korhonen host *Soitellaan*, a Finnish program featuring Finnish music ranging from popular modern music to folk and classical. News, interviews and poems in Finnish.

11:00 am EAST INDIAN: East Indian music and news with Jan Dhaliwal.

Noon IRISH: Host Desmond Lynch puts focus on traditional Irish folk music from Ireland and elsewhere.

1 pm PORTUGUESE: *Portuguese Mosaic*. Music and culture from the Portuguese-speaking world.

2 pm SCOTTISH: with Wally Cunningham

5 pm: FRENCH: Rotating hosts bring you

French music and news.

SUNDAY

9 am YUGOSLAVIAN: For all Yugoslavian people of our community, or anyone who likes the great, colourful music and folklore from Yugoslavia. Hosted by Ruzica (Rose) Zivkovic.

10 am POLISH: Gregorz Gawronski and Ursula Zielinska present an hour of news and music from Poland, as well as interviews and news from the Polish community.

11 am ITALIAN: Italian Broadcasting System. Music and news with Giovanna Greco and Lorenzo Sforza.

12:30 pm LATIN AMERICA: *Postales Musicales de Latino-America*. Hosts Miguel Alverenga and Estevan Baileys present a bilingual program offering music, cultural news and interviews from Victoria's Latin American community and throughout Latin America.

News/PUBLIC AFFAIRS

MONDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Active Airwaves* From the esophagus of the activist community. Giving voice to marginalized movements. Women, environment, queer, human rights, social justice. Linking the global to the local.

1 pm GAY/LESBIAN: *This Way Out* (Syndicated). The international gay and lesbian radio magazine covers gay/lesbian issues from around North America and the world. Includes news, interviews and features.

1:30 pm PUBLIC AFFAIRS: *Earth First*. Feeling fragmented? Tap into nature!

8:00 pm GAY/LESBIAN: *Dyke Dimension*. Featuring Lahl's "word of the week," upcoming events and issues of interest to Victoria's dyke community.

TUESDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Into the Streets!* With John-Henry and Amanda. Listen every Tuesday to hear people who are in the streets working towards social and political justice. Alternates with TAPS (*Together Against Poverty*).

8 pm PUBLIC AFFAIRS: *Swivel Chair*, Prime Time Public Affairs. CFUV's noon hour magazine goes prime-time.

8:30 pm GAY/LESBIAN: *Queer and Present Danger*. Turn off your "gaydar" and turn on your radio to hear Vancouver Island's bitchiest, saucy, in-your-face queer radio program. News, reviews, hair, issues, music, sleaze and gossip. Come out and tune in or we're gonna get you and your little queer friends too!

WEDNESDAY

Noon: CFUV News, weather and sports.

12:15 PUBLIC AFFAIRS: You can hear the *Solidarity Show* with Jana G. There is also alternative news and views from down south with the *Food Not Bombs Radio Network*. Keep informed and think for yourself!

1 pm DISCUSSION: *Alternate Views*

(syndicated). Host David Barsamian uses his widely respected interview and research skills to bring you guests and topics the mainstream media doesn't want to touch.

2 pm PUBLIC AFFAIRS: *Making Contact* (syndicated). Right-on interviews and speeches by activists on issues from Native rights to international affairs to the rise of the right. The show is American, but the resistance is universal...

THURSDAY

Noon: CFUV News, weather and sports.

12:15: PUBLIC AFFAIRS: *Your Man Against Red Tape* Are you fed up with government indifference? Unanswered letters and phone calls? Are your concerns being ignored? Have you got a problem with government red tape and don't know your rights or where to turn? Then tune in to host Bart Armstrong.

1:00 pm PUBLIC AFFAIRS: John Shafer calls this show *Bad News*. Tune in and find out why.

FRIDAY

Noon: CFUV News, weather and sports.

12:15 pm PUBLIC AFFAIRS: *Booklit* with Alisa and Andrea.

1 pm ARTS MAGAZINE: *Artlet*. The Victoria arts scene. Interviews with Victoria artists, reviews of openings, theater and more.

1:30 pm PUBLIC AFFAIRS: *African Perspective*. A new, upbeat news and entertainment program that highlights positive developments within Victoria's African community, and examines broader social, cultural, economic and political issues to do with Sub-Saharan Africa with host Zvondai Muchenje.

SUNDAY

4 pm PUBLIC AFFAIRS: *From the Blackside*. A program of easy R & B with interviews and guests from the Black Side, with your host, Captain Ron.

5 pm WOMEN'S ISSUES: *Women on Air*. Unsilencing the silences. Music, news and interviews on diverse women's voices. ▲

PROGRAMMING MONDAY TO SUNDAY

Mon Tue Wed Thr Fri Sat Sun

6	ROCK						6	
7	FOLK						7	
8							ROCK	8
9							YUGOSLAVIAN	9
10	CLASSICAL					FINNISH	POLISH	10
11						EAST INDIAN	ITALIAN	11
12	public affairs					IRISH	LATIN AMERICAN	12
1	GAY & LESBIAN DISCUSSION	MAGAZINE	DISCUSSION	PUBLIC AFFAIRS	ARTS MAGAZINE AFRICAN	PORTUGUESE		1
2	NEW ALBUM REVIEW	MEDITERRANEAN	PUBLIC AFFAIRS LOCAL	BLUES & GOSPEL	PUBLIC AFFAIRS	SCOTTISH	JAZZ etc.	2
3	ROCK					PLAYLIST	METAL	3
4						ARTIST PROFILE	MAGAZINE	4
5	J A Z Z					FRENCH	WOMEN'S ISSUES	5
6						REGGAE	JAZZ	6
7							JAZZ	7
8	LESBIAN	PUBLIC AFFAIRS GAY / LESBIAN	RHYTHM AND BLUES	ELECTRONIC & EXPERIMENTAL	LITERARY	DANCE	FOLK/ ROCK/ ECLECTIC	8
9	WOMEN IN MUSIC	SOUND TRACKS						9
10	ROCK	ROCK				RAP	FOLK/ ROCK/ ECLECTIC	10
11								
12						GARAGE		12
1	LATE NIGHT					LATE NIGHT	LATE NIGHT	1
2								2
3	GUMBO							3
4								4
5								5



JULY/AUGUSTplaylists

by Artist • Title • Label

FOLK

Bill Bourne • Farmer, Philanthropist, Musician • Festival
 Colleen Eccleston • In Essence • Pacific Music/ 'nuff
 Cesaria Evora • Cabo Verde • BMG
 Shooglenifty • Venus in Tweeds • Greentrax/Festival
 Great Big Sea • Play • Warner
 Andrew Roblin and the Pocono Mountain Men • Perilous Pursuit • Independent
 Laura Smith • It's A Personal Thing • Universal
 Leahy • Leahy • Virgin/EMI
 Bill Gallaher and Harmony Road • s/t • Indy
 Jimmy La Fave • Road Novel • Bohemia Beat/ Denon

VARIOUS

Mon - Sat • 8-10 am

EXPERIMENTAL

This Heat • Made Available, John Peel Sessions These
 Sub Dub • Dance Hall Malfunction • Asphodel
 Paul Schutze • The Surgery of Touch • Tone Casualties
 State of the Art • Blue Planet Recordings • Blue Planet
 Voice Crack • Earflash • Dexter's Cigar
 Byzar • Gaiastry vs. the cheap robots • Asphodel
 Lhasa Cement Plant • Chakra Full Of Blood
 Warm-O-Brisk
 Amon Tobin • Bricolage • Ninja tune
 If, Bwana • Breathing • Pogus
 M-Z19 • Urmur Bile Trax • Astralwerks

EARM EALS

Thursdays • 8-10:30 am

JAZZ

Niels Pederson • Friends Forever Milestone
 Shirley Eikhard • The Jazz Sessions • SEM
 Susannah McCorkle • Let's Face the Music Concord
 Ron Affif • Ringside • Pablo
 Jim Hall • Textures • Telarc
 Mike Allen • One Step Closer • Almus
 Oscar Peterson • A Tribute • Telarc
 Maria Schneider • Coming About • ENJA
 Dutch Jazz Orchestra • Portrait of a Silk Thread Kokopelli
 Mike Murley • Conversation Piece Cornerstone
 VARIOUS
 Weekdays • 5-8 pm

BLUES

Fats Domino • Imperial Singles Vol.2 Ace
 Tommy Hunt • The Biggest Man • Ace
 Little Sonny • Hard Goin' Up • Fantasy
 Muddy Waters • His Best, 1956-1964 • MCA
 Greg Piccolo • Red Lights • Fantasy
 Johnny Sansone • Crescent City Moon • Bullseye Blues
 Tampa Red • Bluebird Recordings • BMG
 Various • Jumpin' & Jivin' • Specialty
 Various • A Tribute To Magic Slim • Evidence
 Sonny Boy Williamsom • His Best • MCA

LET THE GOOD TIMES

ROLL Wednesdays
8-10:30 pm

VARIOUS

Cryptopsy • None So Vile • Wrong Again
 Human Remains • Using Sickness As a Hero Relapse
 Assuck • Misery Index • Sound Pollution
 Anal Cunt • I Like It When You Die • Earache
 Fear Factory • Remanufacture • Roadrunner/Attic
 Monstrosity • Millenium • Nuclear Blast/EastWest
 Mortician • Hacked Up For Barbecue • Relapse
 Motley Crue • Generation Swine • Elektra
 Grief • Miserably Ever After • Pessimiser/Theologian
 Obituary • Back From The Dead Roadrunner/Attic

DR. DEMENTO

SOMEDAYS • X - X pm

GARAGE

The Makers • Shout On!! Hip-notic
 Sympathy for the Record Industry
 Various Artists • Land of 1000 Dunces • Candy
 The Saelliters • Hi Karate! • Dionysus Records
 The Stillroven • Cast Thy Burden Upon • Sundazed
 The Guestures • The Guestures • Sundazed (SD)
 The Great Scots • The Great Lost Great Scots Album • (SD)
 Surfing Round The World • Bruce Johnson • Sundazed
 The Swingin' Neckbreakers • Shake Break • Telstar
 Ronny & The Daytonas • GTO • (SD)
 The Beau Brummels • San Fran Sessions • (SD)

GARAGE GROOVES

Saturdays • 12-1 am

compiled by Kevin Scofield

CFUV Playlist

Musical programming unique to Vancouver Island on CFUV FM 102

TW	LM	CAN	ARTIST	TITLE	LABEL
1	13	*	Eric's Trip	Long Days Ride 'Till...	Sonic Unyon
2	4	+	Run Chico Run	Run Chico Run	Indy
3	19		Ani Difranco	Living In Clip	Righteous B.
4	17		Yo La Tengo	I Can Hear The Heart Beating...	Matador
5	-	*	Forbidden Dimension	Widow's Walk	Cargo
6	-		Rollins Band	Come In And Burn	Dreamworks
7	-	*	Jim Brannigan	Singing Bird	Indy
8	27		Ben Lee	Something To Remember	Grand Royal
9	11		Buck-O-Nine	Twenty-Eight Teeth	TVT
10	9		Dinosaur Jr.	Hand It Over	Reprise
11	18		Less Than Jake	Losing Streak	Capitol
12	26		Bettie Serveert	Dust Bunnies	Matador
13	RE	+	LummoX	Natural Born Swillers	Indy
14	8		Ben Folds Five	Whatever And Ever Amen	550 Music
15	-		Atari Teenage Riot	Burn, Berlin, Burn!	Grand Royal
16	-		Pansy Division	Manada 7"	Mint
17	-	*	Dishrags	Love/Hate	OPM
18	-		Mighty M. Bosstones	Let's Face It	Mercury
19	10	*	Mollies Revenge	Every Dirty Word	147
20	-		Silkworm	Developer	Matador
21	-		Scud Mountain Boys	The Early Year	Sub Pop
22	-		Sleater Kinney	Dig Me Out	KRS
23	20	*	Meryn Cadell	6 Blocks	HandsomeB.
24	-		Sneaker Pimps	Becoming X	Virgin
25	29		Folk Implosion	Dare To Be Surprised	Communion
26	12	*	Mary Jane Lamond	Suas E.	Polygram
27	-	*	Various	Edmonton Rocks Vol. 1	Def Star
28	-		Indigo Girls	Shaming Of The Sun	Epic
29	-		Guided By Voices	Mag Earwhig!	Matador
30	-	*	King Cobb Steelie	Junior Relaxer	EMI

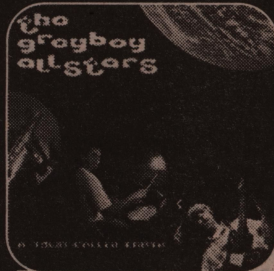
Ranking reflects airplay + denotes Victoria artist * denotes Canadian artist

Music Director: Ari Knazan

Ari Knazan takes tracking calls on Mondays from 11 am - 4 pm

Katrina McGee takes tracking calls on Wednesdays from 10:30 am - 1:30 pm

CFUV FM102 PO Box 3035 University of Victoria, Victoria, BC V8W 3P3
 phone: (250) 721-8702 fax: (250) 721-7111 email: cfuv@music.uvic.ca

BOOMTOWN
Import Records & Compact Discseclectic selections
↔ all directionsGREYBOY
ALLSTARS
A Town
Called Earth
[Greyboy
Records]GUIDED BY
VOICES
Mag Earwhig
[Matador]dangerous
lullabies
free zoneFREEZONE
Dangerous
Lullabies
Volume Four
[SSR/Freezon
e/Crammed]THOUSANDS OF USED CDS
• CHEAP NEW VINYL LPS & 12" S
FOR DJs AND VINYL JUNKIES

102-561 Johnson
 [Across from Market Square]
 Fax: 604 380-0121
 Ph: 250 380-5090



elevator to hell

by Kevin Scofield

The summer of 1997 will (for myself) forever be remembered as the year that Elevator To Hell finally toured all the way to the west coast. For years, fans of the Elevator have been promised that the band will one day tour farther west than Ontario, and it's nice to know that the band kept it's promise. It became frustrating to hear people rave about their shows in Ontario and other eastern provinces, but we now know for ourselves what a great live show the Elevator puts on. On June 10th and 11th, Elevator to Hell played in Vancouver and Victoria. I was fortunate enough to catch both shows, and finally meet the band after months of correspondence through letters. Before and after the show in Victoria, I talked with the three members of the band and hit them with a bunch of questions. It hasn't even been a year since Eric's Trip broke up, so the band is still struggling to leave the past behind. But since both Rick White and Mark Gaudet were in Eric's Trip, and Tara is married to Rick and... actually, it gets a little complicated. So here's a brief explanation about the make-up of the band: Elevator consists of Rick White, Tara White and Mark Gaudet. Rick and Mark used to be in Eric's Trip. In 1993, Eric's Trip released their Sub Pop debut titled Love Tara, named after Tara White. Around 1995-96 Rick and Tara married. Elevator To Hell used to be just Rick, but now Tara and Mark are full time members. Rick still releases songs under the name of Elevator To Hell, but he always releases the songs as "Part (something)" so that people will know that it's just Rick. That's about all that you need to know, I guess. Here now is the interview - I hope you enjoy it.

Offbeat: Now that Elevator To Hell is a full band, and not just Rick, are you (to Rick) going to keep putting out solo stuff under the name of Elevator, releasing each thing as a Part? Is the new Elevator cassette (Parts 4-5) being released on Astronavigation going to be the last one of just you?

Rick White: I think this is going to be the last of the Parts, of that series. There was more stuff around after the release of Parts 1-3, so when Astronavigation asked me to do a cassette I just did Parts 4 & 5 as a continuation.

Tara White: Rick will always do demos, so it's hard to tell if this will be the last Elevator release of just Rick.

OB: So, just for the record, whenever just Rick puts out something as an Elevator release, it's titled as a Part so that people know it's not the whole band. Correct?

RW: Yup. That way people will know.

OB: Is it still hard to move on and get people, especially the press, to shut up about Eric's Trip and just talk about Elevator?

RW: A little bit, yeah. It's to be expected, though. We (Eric's Trip) didn't break up and try to start something completely different. We're just continuing on, and it's a good reference, going back to where we started.

TW: Some people definitely seem to dwell on it and it's just, you know...

OB: I've noticed that with the last two 7"s, the sound of the band has changed. Is it a result of Tara and Mark becoming a full time part of the band?

RW: It's a little more what I enjoy hearing, because I like having Mark playing the

drums. Just being able to do it live without just me trying to do it on a Casio. But I still love the earlier stuff too. The new record (coming out on Sub Pop in August) still has dreamy qualities like the old one. But, it does get heavier at times.

TW: A good happy balance I guess.

RW: Maybe our next record will be all dreamy, or all metal. We just kinda play it by fate.

OB: What's it like playing back home in Moncton?

RW: We don't play that often, only every couple of months.

TW: There isn't any real place to play in Moncton.

RW: There's only so many people that go to the shows too, you can't over-do it. There's a show maybe every week at the Esquire, this place in Moncton.

OB: What's the population there?

RW: About 130,000?

Mark Gaudet: Almost 150,000, and growing.

RW: It's getting bigger, and there's a lot more people our age now. It's finally becoming a bit of a scene.

OB: Tell me about the home movie that you made. An excerpt from the movie, where you all are practicing outside of Mark's house playing Bad Thoughts Coming Down, was used as a video and was played on Much Music. Are you going to release the movie?

RW: I want to do a movie, but I want to do it really good. This one was done in one day. It's called the Sleep Experiment. It's a psychedelic weird movie with no real story.

TW: I think it's good. I think you should release it. If we do, we'll have to release it after the Sub Pop record comes out.

RW: Maybe we'll do a real, like a movie someday and then stick that at the end of it.

OB: It was funny how when it was played on Much Music, they printed the title wrong. The actual video even shows the title during the intro, and they still got it wrong. It just goes to show the competence level of that place.

MG: And it said it. The title was right on the video. They altered it for us. (Mark seemed a little out of it that night. He kept repeating what I had just said, as though he didn't hear me - which he probably didn't, because it seemed like he was somewhere else.)

RW: We make lots of little videos like that. We have about eight that we keep for ourselves. One day, Mike from Much East asked us for a video. We told him that we have one, and he told us he'd play it. We sent it, and he wouldn't play it because he thought it was too crappy (the video was shot on a camcorder, dubbed on to an old Sven Gali video tape that Mark had).

TW: So we told everyone that "we have a video! and Mike has it but he won't play it." Enough people wrote him and bugged him enough that he finally played it.

OB: Why is it taking so long for the Parts 4-5 cassette on Astronavigation to come out?

RW: They had a problem with the covers. The graphics company screwed the cover up, and they wouldn't reimburse the money. So Astronavigation had to save up some more money so they could get the covers reprinted. It was supposed to come out in February.

OB: I heard that they're finally ready, and Astronavigation is starting to send them

out.

RW: Yeah, probably.

TW: They wanted to release a cassette with just me, but I didn't have enough songs at the time.

OB: Is it weird putting out stuff with people you never met?

RW: Yeah. You just send off your master tape with a bit of artwork. And like a year later or something you get something in the mail. You wonder what happened to it. I even forgot about the Astronavigation cassette for a while.

MG: You know, when a label is late with a release, it almost reflects on the band. People have been waiting since February for the Astronavigation cassette. That's what's kind of a concern of mine.

OB: Have you played in the States a lot?

TW: No, only one show. We're going to be doing some more in the next week - Chicago, Detroit, Champagne Illinois, and Toledo.

OB: Is it scary touring down there?

TW: Yeah (laughs).

RW: It's nerve-racking down there. Parking your van and all that stuff.

OB: Do you find touring worthwhile, for what you get out of it.

RW: It's fun to play. There's lots of work and lots of travelling. Lots of worrying about stuff and your van. But playing is fun, getting to see everybody, people you know and people you don't know.

MG: It's rare that a band can get to tour like that. It's neat when you're older, you can say that you had some pretty neat experiences that not every kid gets to do. Sometimes it's scary, though.

OB: Even if you're losing money, like you are on this tour?

RW: Yeah, well that sucks. We're hoping that we can get back and pay for our van. We're a little broke right now.

MG: We lost a lot of money in Seattle.

OB: Right now, are you able to live off of the band, or do you have to work? You used to work at Sam's, didn't you Mark?

MG: I still do. Hopefully they'll keep giving me this time off. The boss is a little crazy.

RW: I've never really worked. I moved back into my parents' house when Eric's Trip was going, and I've just been living off the band ever since. I'm trying to get a few things in case the band never pays enough. We just make our monthly bills every month, and as long as we keep doing that, that's good. We'd probably have to move to like Toronto to get some good work, if the band ends.

OB: What can you tell me about the new album that's coming out in August on Sub Pop?

RW: There's 16 songs. Some of it's pretty heavy, some of it's dreamy. Side 2 goes into a sort of nightmare sort of thing. This record was made after a depressing change over between Eric's Trip and Elevator, and kind of band vibes with our record label. It kinda came out a little darker because of that. The break up with Eric's Trip was pretty dramatic. We did several versions of each song for this record and then picked the one's we liked the best.

OB: Is it still you that writes all the songs?

RW: Yeah, I guess. Mark wrote one for this record. I guess it's still me.

I asked a bunch more questions about Purple Knight and Tara's stuff, but it looks like I'm running out of room, so I'll leave it at that....▲

DISCOGRAPHY:

- | | | |
|-------------------------|------|--------------------------|
| 1 Elevator To Hell | 12" | Sub Pop, 1995 (1-2) |
| 2 Forward To Snow | 7" | Sappy, 1995 |
| 3. Stareoscopic Scary | Cass | Indy, 1996 |
| 4. Part 3 | 12" | Sub Pop, 1996 |
| 5 Parts 1-3 | CD | Sub Pop, 1996 |
| 6 More Of Our Stupid... | CD | Squirtgun, 1996 |
| 7 Backwards May | 7" | Sappy, 1996 |
| 8 Onwards and Away 7" | | Squirtgun, 1997 |
| 9. Parts 4-5 | Cass | Astronavigation..., 1997 |

MYSTIC LANE SHIRT CO

Fine quality screenprinting
for events, clubs, bands etc.

THE ENVIRONMENTAL CHOICE



Recycled cotton
Organic Cotton
Hemp Products

10% Student discount

380-6452

1629 Camosun St. Victoria



RUN CHICO RUN

by Kelly Kijek

RUN CHICO RUN are:

Doug Harrison-lead guitar/some singing
Weaver Armstrong-bass/some singing
Matthew Skillings-drums/some singing
Thomas Shields- lead guitar/always singing

The setting is the SALLY CAFE. At centre stage is THOMAS SHIELDS and OFFBEAT interviewer Kelly Kijek. Thomas is drinking a latte. Kijek is sipping a cup of coffee with a dash of cream. On stage right is Sinyata, the crazy chinese man in high heels who, throughout the following interview, is incoherently discussing matters with his left hand. At stage left is William (a.k.a. The Cretin) He is hunched over in a corner where he leers demonically at all the newcomers who enter the cafe and is constantly rolling cigarettes with his needlepoint fingertips. The lights are at medium tempo and the sound of a trumpet, a dishwasher, and clanking dishes take up the sound space of the atmosphere.

Are you sitting comfortably?

Good.

Let the show begin!

OFFBEAT: What sort of procedure do you take when sitting down to pen a musical composition?

THOMAS: There's no set method. One thing I used to do is pick a song from a band that I really like, because I find most bands stick to one style, and I'd try to emulate their style. But it never comes out that way anyway. No one can ever tell who I'm ripping off. Some of the songs I write in five minutes. "Kung-Fu Dancuh" was like that. I just got a line and it came along. There's no set pattern. Sometimes the music comes first, sometimes the words come first.

OB: Are you content with the sound quality of the recordings found on the RUN CHICO RUN debut demo cassette?

TH: It could be better but...it's nice, easy, and quick. I mean I'd rather record this way than record in the studio with some guy telling me what to do. It's nice when you have total control. It would be nice to have a good quality studio and an engineer who would do your bidding.

OB: Since your formation of four months past, what are your feelings on the response thus far amongst the human populace of the Garden City?

TH: It's pretty good. We're sorta doing something different from most bands in town. A lot of the bands who we end up getting matched with it's...it's kinda weird for the audience. Like, we played a couple

of all ages shows and we'll be playing with hardcore bands and when we played everyone was baffled. Or, we did a show with THIN KING and it was the cowboy boot/moustache crowd and they were all baffled too. We've had some really good shows and people seem to be pretty receptive to it. We got nothing but time. We're all young bucks.

OB: Where did the band name RUN CHICO RUN originate from?

TH: The name comes from an old pulp novel about a bunch of Marijuana addicts living in New York and their gradual decline into depravity, crime, and filth. It's a pretty horrible sordid story. It's full of good drug lingo that was made up by the author and has never been used since.

OB: Who is the author?

TH: I don't know. I can't remember. Some no-brained nincompoop. But, it's a catchy little name. It's got the RUN and the RUN. The three word name. We're trying to get away from those one word names that you see all over the place. But, we don't do any running. We're all pretty lazy.

(at this point of time during the interview, the friendly waitress has brought us our food. Thomas eats a muffin with butter, though he prefers margarine, and I indulge myself with a bagel coated in succulent cream cheese. But, I digress...)

OB: If someone who had yet to see or hear RUN CHICO RUN were to come up to you and ask you to define your style and sound, what would be your response?

TH: We're like THE BEATLES doing a soundtrack to a porno movie starring BLACK SABBATH and it's hot 'n' heavy, well lit, and bright. This is when OZZY is still with the band too. That's what it sounds like. I just have to say THE BEATLES thing because that's what everyone says. When anyone hears us they go "did you listen to a lot of BEATLES?,".

OB: Have you listened to a lot of BEATLES?

TH: I have. I haven't listened to too much BEATLES lately but I haven't really listened too much of anything lately. I've listened to hip-hop, jungle, and house. And EIGHTIES METAL!! The BEATLES-porno-soundtrack thing describes our sound well but I really wanna be known as a Heavy Metal band. That's what we're working towards.

OB: Why is that?!

TH: Because Heavy Metal bands are so cool. IRON MAIDEN is the most important band of our time for sure. The most important rock band ever.

OB: What is your reasoning for this bold statement?

TH: Unison guitar lines. Super high vocals. Thunderous rhythm section. Songs about monsters and fantasy. It's all good.

OB: Does RUN CHICO RUN have some of the IRON MAIDEN framework installed in their style and substance?

TH: I have one song that I wrote trying to directly rip off IRON MAIDEN, and it doesn't

come across that way at all. I think our songs try to have the sense of humour and stay in the pop framework. I try to tackle bigger issues than it might seem in the lyrics. I mean pop songs have to be simple and catchy but you don't have to sing about bubble gum. You can sing about bigger things but you have to disguise them as bubble gum. Well, you don't have to but I think it's much better that way when someone's chewing a piece of gum and then they suddenly realize their eating horse shit. It's all about fooling people.

OB: I noticed you all wear pearls when performing. Where did this idea come from?

TH: Well, I don't know if I should say. It was all our idea! Just kidding. Um, someone told me about seeing PAT SMEAR at END FEST with the FOO FIGHTERS, and y'know, the whole band is these guys banging their heads, and then PAT SMEAR was strutting around wearing pearls, a nice blouse, tight white jeans, and white loafers with no socks. He was prancing around and apparently looking great. I could picture it, so we thought we'd go with that. The pearls look nice. As they say "the boys with the pearls get all the girls".

OB: Who said that?

TH: They did. You know... "they".

OB: What does a typical RUN CHICO RUN practice entail?

TH: We plan it for six o'clock. Everyone gets there around eight. We practice for about an hour, an hour and a half. Sometimes we have nice, long practices. We try to practice almost every night. We're kind of slowing down our practice schedule a bit now because we hadn't been together all that long. Now, we still practice at least four nights a week. (pause) I think we owe it to the people.

OB: I heard a rumour that NETWORK records were interested in RUN CHICO RUN?

TH: I'm not really gonna comment on that. I'm not gonna count the eggs before they hatch. We've been sniffing around NETWORK and were interested, but we'll see what happens. Basically, we just want to get signed and make it huge and play arenas.

OB: Arena Rock!!!!

TH: Well, Heavy Metal Arena Rock. Heavy Metal doesn't sound good unless it's in a arena. But people should still come and see us in small clubs. We played a high school gymnasium the other night and it was great. We played "Hello Cleveland. Are you ready to rock?" It sounded like we were in Cleveland.

OB: "Hello Cleveland. Are you ready to rock?" Who or where is that from?

TH: SPINAL TAP?! I'm not sure. It just seems Cleveland would be a place that would rock.

OB: Where do you see RUN CHICO RUN in six months from now?

TH: I think OASIS will be opening for us. There's going to be some serious soul searching about this whole "best rock band in the world" when they open for us. Um, best case scenario, I'd like to be out of Victoria and on tour for the rest of my life. It's really hard to say what will happen. It all depends on how the summer goes. We are

starting to get more gigs. It's tough to tell. Who knows, maybe NETWORK will sign us and we'll be playing with Sarah McClaughlin.

OB: Have you always wanted to play music?

TH: It all started when I was sixteen. Me and four friends decided we wanted to be METALLICA. So, we formed a band. I was playing bass at that point. But I didn't really have any creative influence, so I wound up putting up ads. Oh, and I also played in a band, where I played drums for awhile, called GORILLA GRAM. The other band was called BARNABUS, the one I played bass in. Then I was in a band called THE WONDER TWINS where I was doing a lot of writing but it was a pretty sad attempt at New Wave. Then I was just writing and recording on my own for about a year. Then I got the band together and this is what I gotta do now.

OB: Your calling.

TH: Yes. Once God chooses you, y'know, you owe it to the people.

OB: Did any of the other members play in any bands previous to RUN CHICO RUN?

TH: I played in BARNABUS with Matt. I think this is Doug's first major band. And this is Weaver's first band as well. Weaver, actually, started playing bass and then switched to guitar. I didn't even notice. I just called him up one day and said "hey, you're gonna be our bass player." Just like that (snaps fingers) Weaver's got such good hair, it wouldn't have really mattered if he couldn't play. We were prepared to turn the bass right down if he couldn't play, but luckily he can. And he can sing too, but hair like his just has to be seen on stage.

OB: Do RUN CHICO RUN have a plan or motive prepared before performing live or do you just do your thang when them pretty lights come on?

TH: We rehearse the songs and try to get them as tight as we can which is usually not very tight. But, it's mostly spontaneous. There's really good band chemistry between the members. Once we're on stage it's like four guys with one brain and we're all totally in sync. With all those stage moves that people may have seen, they just happen. They're not planned. Totally spontaneous.

OB: What do you think of Victoria's music scene?

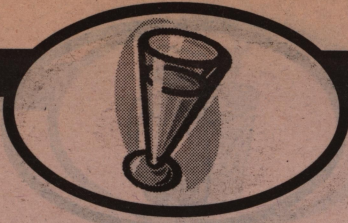
TH: I think anyone who's making music deserves a pat on the back because it's not easy here. I don't go to see that many bands. Mostly I go to raves and clubs and listen to canned music. I think these days canned music is a way bigger draw than rock n roll. I mean if you had an all night gig and you charged \$35.00, no one would come. But when you do that for a big rave you could get people out for \$35.00 if you had a big name D.J. But, I guess at the same time if you got someone really big-named in Victoria from like England or something, playing rock n roll people might come out for it. It's really hard to tell. But it is good. It keeps me entertained. I think the band THE REBELLIOUS SOUNDS OF KEITH, ARLEN, REG, and LEE are just super. I think DIGG are pretty cool. They're doing something different in Victoria. Hmmm, it's hard for me

**books • magazines • music •
pride goodies!**

**everywomans books is a non-profit,
volunteer run collective!**

everywomans books

**635 johnson st. ▼ 388-9411
open: mon - sat 10:30 - 5:30**



LIVE 'N' LOUD

Tibetan Freedom Concert 1997

June 7,8

Downing Stadium, Randall's Island, New York City

Where do I start? With more than two dozen bands over two days, the second Tibetan Freedom Concert was, well, Wow! It was held in New York City at Downing Stadium on Randall's Island. I found out about the opportunity to go on a Sunday night and was airborne by 11 o'clock Thursday morning. I had the wonderful opportunity to volunteer at the event, thus getting in for free (and missing about half the bands). I was able to see all the bands I really wanted to see. Highlights included the Mighty Mighty Bosstones, A Tribe Called Quest, Sonic Youth, Björk and of course, the all powerful Beastie Boys. Adam Yauch (aka MCA of the B-Boys) is one of the founders of the Milarepa fund, the organization responsible for this event and for furthering the cause of the Tibetan people to become free from the oppressive rule and illegal occupation by China. Now this latter function of Milarepa, and of the concert itself, should not really be put in second place here. The concert was about helping to free Tibet. This fact is easily overlooked because of the many amazing acts performing to further the cause. There is a huge amount of literature on the situation in Tibet available at Milarepa's website at www.milarepa.org. You really should try to check it out. As for the concert though, it was pretty wild. Upwards of about 20,000 people packed into the stadium each day. The biggest names in alternative rock today; surprise appearances by Eddie Vedder, the Bosstones, KRS-1 and U2; half-hour sets by all these bands back to back on two stages. There was rarely more than three minutes between bands. The show was run with slick

precision. Down to every detail, the organizers were ready. There were some glitches though: De La Soul didn't show for their set, and Björk didn't show for the press conference on Saturday morning to kick off the event. Nothing too major. Other noteworthy performers at the show included Blur, Jon Spencer Blues Explosion, Foo Fighters, Pavement, Rancid, Radiohead, Porno for Pyros and yes, our own Alanis Morissette. There were many others, but there's just too many to mention. A number of Tibetan performers and Monks took the stage as well, which served as a good reminder of the reasons behind the event. I had a wild experience in the Big Apple. How couldn't you though? I mean, it was New York. I have to give the concert, the organizers, and the whole trip two thumbs up, five stars, whatever suits your fancy. Amazing.

Mike Lowe

Jim Brannigan

Blethering Place

April 5, 1997

That last bastion of the British Empire, the Blethering Place on Oak Bay Avenue was the scene of a splendid musical evening, the occasion marking the release of Jim Brannigan's first CD, *The Singing Bird*. Jim, who now resides in Sooke, comes from Scotland (as if we couldn't guess), via Boston Bar and other places too many to mention. Jim's style is somewhat reminiscent of a young Tommy Makem with overtones of Eric Bogle, but his rapport with his listener is entirely his own. His ability to read an audience comes from years of busking - there's nothing like playing your heart out to an indifferent audience to sharpen your musical abilities. His version of "Peter Kagan and the Wind" is beautiful, and to hear him do it live was quite extraordinary. On hand this night, and appearing on the CD as well, was the gorgeous fiddle of Erynn Marshall, Alan Turnbull on the Scottish small pipes and Terry Warbey on dulcimer and mandolin. Even your humble scribe had his moment of glory on "Carrickfurgus". Nell Stafford sang the title track with Jim, while Dennis Donnelly gave of his very considerable talents on harp and voice. As if this were not enough, we were all treated to a wonderful display of Irish dancing by the beautiful and talented, Nancy Pounder. It was obvious that the audience was totally smitten with her performance. I could only wish I were three years younger. Sigh! At the hour I should have quite properly been in bed, (as should any right-thinking Oak Bay person), the "one who must be obeyed" led me firmly away from the party... the sounds of jigs and reels becoming fainter as I went. If I'd had a jar of porter in me hand at that moment, it would have seemed I was back in Galway.

Ray Thomas

Fire Engine Grey/Fuckpig/Third World Planet/Angel Assassins/Soy

Saturday, May 31

Underground On-Ramp Cyber Cafe

For those uninitiated, the Cyber Cafe is located on Douglas St. between Johnson and Pandora. The cafe itself is cyber-world: surf the net, play your fancy little games, and what have you. Next door, though, is a big lounge-type room tailor-made for all-ages punk rock shows. Submission Hold was supposed to headline this show, but their guitarist caught the measles and they couldn't make it - again. A whopping apology from them to you. Even so, almost 150 people turned out for one of the best shows in recent memory. Soy was up first. "Power-violence" is how they describe their sound, and more applicable a term I cannot fathom. An awesome spectacle, plus some of the best lyrics I've ever heard. Third World Planet followed, turned off the lights, and confused us all with their didgereee-do weirdness. This was,

I believe, the first show of their tour, which spans the globe entire. Next came the Californians. Angel Assassins took the 1-foot stage for 20 minutes of almost-controlled chaos. Can't say they rocked my world, but man could those cats dress. Fire Engine Grey were a little more to my liking - solid punk rock. Unfortunately, the stresses of touring were getting to singer Hawk, who was behaving like something of a putz. A fine set, which could have been great. Last were the Garden City's own Fuckpig. Not since Suicidal Tendencies' "I Shot Reagan" has Jym ever been quite as frightened by music. Dark, heavy, loud, violent, ugly, unsettling noise. See this band. Believe you me, my words do them no justice. The turnout for this show was not only a pleasant surprise, but a inspiring thing. It's very good to know that rumors and gossip don't make a lot of difference to those who actually give a fuck for the all-ages scene. Thank you for this show.

Trevor Fielding

Yo La Tengo

Starfish Room, Vancouver

June 5th

This was my fourth time at a Yo La Tengo show so I knew what to expect. Basically the band plays three types of song: four minute super-crunchy fuzzy noisy pop songs (my favorites); two minute quiet thoughtful numbers (always a pleasant mid-show break); and ten minute plus monster guitar/organ wigouts that leave you numbed by the sonic onslaught of this incredibly loud three-piece unit. On the night in question we went to the Starfish Room thinking we were going to spend the evening with a good acquaintance. We weren't really expecting surprises or perfection. Appropriately, the opening band, the Softies, lived up to their name. Two women playing very mellow soft pop tunes, they were barely audible over the sold-out crowd's din. It was a shame, but the Softies just weren't the right band for the occasion. Yo La Tengo took the stage one by one at about 11:40 with Georgia starting things on her drums, but then (surprise!) Ira and James came out with snare drums too so the first song became a triple drum solo. Way cool. And the show just got better and better. There were standout versions of "Decora," "Sugarcube" and "Autumn Sweater," a relaxing set of quieter numbers half-way through and a super-fantastic tight but loose twelve minute version of "Blue Line Swinger" to close things down. The set itself was over an hour long, but the crowd was so charged up that it got the Yo Las back for two encores. These featured a lot of covers, an appearance by a Softie and fantastic versions of "Upside Down" and "Detouring America With Horns" from the criminally ignored 1992 "May I Sing With Me" album. Including the encores, the show was over an hour and a half long and it was bloody nearly perfect in a skewed Yo La Tengo sense. There is no finer guitar player at work today than Ira Kaplan and at a Yo La Tengo show the crowd is small enough that you can easily get close enough to be sprayed by his sweat. Sure we thought we knew what to expect from Yo La Tengo, but, like any great band, Yo La Tengo transcended those expectations. This was the best show I've ever seen them put on and both they and the audience had a great time during it. You can't ask for more than that.

Andrew Murray

Tim/Lid/Special Olympics

Beacon Hill Park

June 22

Punk in the Park! Punk in the Park! Though the hundreds of rioting crusty punks I expected never showed, a good-sized crowd of about 150 people showed up to celebrate the first day of summer and hear some quality music. Although the weather wasn't so grand, this was a great place to have a show. Special Olympics were first, and I'd like to call them a punk band, but since singer Jym told me he never listens to Queen anymore, I can't consider him to be truly punk. Oh sure, the guy has funny-looking hair and some piercings, but come on! You take your Pennywise and Screeching Weasel and see how they stack up against Queen's "Sheer Heart Attack", ok? Despite this misgiving, the 'Olympics' played their guts outs with hits like "Pellethead" and "Talk Dirty to Me". Lots of energy and much improved musicianship is hopefully going to take these guys somewhere soon. Tim were next and pleasantly surprised me. Having passed them off before as a Fat Records cover band., they have taken the time to develop their own brand of peppy punk rock. Super tight as always, Tim were great and are really starting to grow on me. Lid headlined and were pretty good. I'd never seen them before, but I liked what I heard. They kinda had that fast start/stop thing going with some throaty vocals. Unfortunately this was probably the last punk show to happen at Beacon Hill. Due to excessive noise and some of the band's "offensive language", this venue which has seen the likes of Green Day and others over the years is potentially no more. But there's always the memories, right?

Anita Bath

Gene

Graceland, Vancouver

June 1

Shortly after 10 p.m., a young group of cigarette-smokers dressed in various shades of black filtered towards the stage to greet the stylish, yet intelligent sounds of London's Gene. Gene started off their two hour set with the passive-aggressive sounds of "New Amusements" from their latest CD *Drawn to the Deep End*, and and set up an energetic intensity and lyrical intimacy that remained throughout the show. Lead singer Martin Rossiter teased the audience by showing his tongue and rolling his R's, while he charmed them with his moodily romantic voice. Singing words that seemed to be taken from an existentialist's notebook, Martin relayed self-deprecating stories of hopelessness and inevitability where emotional intensity seems to be the only thing worth striving for. So, while Gene may have escaped The Smiths' musical shadow with their comparatively more simplistic guitar and keyboard rhythms, lyrically the band still loses points for originality. For example, any Smiths fan would be able to spot the similarity of the lines, "You can have all I know, it's not much but it's all I know" and "I'm incapable of love," with Morrissey's morbidly attractive lyrics in "Unlovable". In between scoffing at the audience's mock requests for "Wonderwall" and grabbing at cigarettes being tossed onstage, Gene played a well-received mix of their old and new songs. The band seemed to be having as much fun as their fans, jumping around and throwing fake punches at one

continued on back page ...



Fiddleheads

Cafe Bakery Catering

Fresh Muffins Daily, Delicious Salads, Light Lunches,
Daily Dinner Specials, Great Coffee and Tasty Desserts.
Summer Hours now in effect. Open Sundays and until
9:00 p.m. Mon.-Sat.

Located in the Heart of Fernwood Village
E1284 Gladstone Ave., Victoria B.C., (250) 386-1199





DISC

Millencolin
For Monkeys
Burning Heart/Epitaph

Those crazy Swedes are back again with twelve more of the catchiest pop punk songs you're ever likely to hear. Overall, I'd say Millencolin's new one is far superior to their last, *Life on a Plate*, but then, I never much cared for that one. The lads are back in full force, though - check out "Twenty Two" or "Random I Am" for confirmation. As well, the first song, "Puzzle", is a quick run-down of the band's past year, an apology for lateness, and a welcome to the album. *For Monkeys* features less ska overtones than their previous couple, to which I give two thumbs up. The Offspring needs to stop being a punk band and become a ska band, and Millencolin fares far finer as the former. This is a great album.

Trevor Fielding

The Curse • Teenage Meat
The 'B' Girls • Who Says Girls Can't Rock
The Dishrags • Love/Hate
Other Peoples Music



These latest offerings from O.P.M.'s Punk Hole of Fame series bring forth three Canadian all-female bands. Although each differs in sound and style, all three discs have a similar approach. They contain demos, and studio and live tracks which have been restored and re-mastered by Peter J. Moore. The format allows for the listener to follow the evolution and progression of the bands, making these discs feel like documents rather than complete albums.

The Curse claim to be North America's first all-girl punk band, which is debatable, but whatever. They got together in Toronto in the spring of 1977, and quickly established a strong following and a reputation for stage props such as Kotex bikinis. They only released one single, "Shoeshine Boy" b/w "Killer Bees" in April '78, and these are the two standout songs on the disc. The rest of the tracks are from reel to reels and nearly-deteriorated cassettes borrowed from friends and salvaged from parents' basements. No amount of digital tinkering can repair the sound, but the rawness of the recording underscores The Curse's abrasion and antagonism. The songs are about boys in tight pants, dirty sex and being bad girls. Although they're irreverent and naughty, they seem to be propelled by a desire to shock rather than political sensibilities.

The 'B' Girls pose the question *Who says girls can't rock?* and they provide the answer with 19 songs that do, in fact, rock. Also from Toronto in the reputedly "hot summer of '77," they were known around town as the antithesis of The Curse. Fun-loving and poppy, they performed in matching striped sweaters and had a sound similar to Phil Spector's girl groups. They were the first band from the Toronto scene to play in New York City and the liner notes are full of pictures of them hobnobbing with Johnny Thunders, Mick Jones and Debbie Harry. They only released one single, although they had enough material for a full-length album which, for reasons unexplained in the liner notes, never did get released.

The Dishrags got together here in the Garden City in 1977 and *Love/Hate* spans three years and several personnel changes, and compiles three releases, nine demo tracks and eight live recordings. Each song is a gem, a perfect

blend of harmony and bite. Looking and sounding like the Ramones with mascara (and more complexity), The Dishrags are truly sublime.

Roseanne Harvey

Ben Lee
Something to Remember Me By
Grand Royal

Ben Lee's 1995 solo debut "Grandpaw Would" was the proverbial breath of fresh air: A charming pop album by some Australian kid full of endearing two minute tunes that got inside your head and never left. When his (sadly now disbanded) band Noise Addict released *Meet The Real You* laster this year, it seemed likely that another major talent was on the horizon. But it's 1997 now and the new older, wise model Ben Lee has just released *Something to Remember Me By*. This Lee is more serious. Hell, he's 18- a very serious age right? Life's not all about girls and guitars anymore. Songs like "End of The World," "Career Choice" and "Household Name" tackle substantial issues. It seems like the transition between high school and whatever follows has begun to preoccupy Lee. The boy-girl themes that dominated "Grandpaw Would" are still present in songs like "How To Survive a Broken Heart" but the melodies aren't as catchy. The instrumentation is more complicated too- there are cellos and violins on this thing. Liz Phair's producer Brad Wood is present as is Hole bassist Melissa Auf der Mar. Lee has new friends and more clout. Now far be it for me to deny the artist the opportunity to grow, but songs like "Ketchum" and "Eight Years Old" made me feel like I was listening to mildly clumsy version of Billy Bragg. Overall, this is not a bad album, just a disappointing one. We already have something to remember Ben Lee by, and it's called "Grandpaw Would."

Andrew Murray

The Makers
Shout On!/Hip-Notic
Sympathy for the
Record Industry



The Makers are from Spokane, Washington and they are one of the most violent bands to put out great garage punk. Do these two statements have anything in common?...Yes! Anytime you have frustrated youth trapped in the backwater areas of North America, they will "bust out" in anyway they can. Music is one way out, and busting heads is the other. A pleasant mix of both awaits you in this CD release. Comprised of two of the Makers (already available on vinyl) EP's and eight "bonus tracks", this is a tasty hors d'oeuvre for the unsuspecting garage/curious listener, and a main course knuckle sandwich of fuzz for those already "in the know". Buy this release, play it very loud, and grapple with your violent inner-child. Write The Makers at: PO Box 10174, Spokane WA 99209 USA.

Alex Solunac

Satan's Pilgrims
Around the World with...
Empty Records



If Dick Dale had any bastard children, the boys in Satan's Pilgrims would be top contenders on grabbing the most from the Dale estate. The "purest" of contemporary surf bands- The Pilgrims deliver a Rand McNally look at surf tunes from around the world. Four of the eleven songs (all instrumentals) are

Pilgrim originals, with covers from The Ventures and The Ree-Gents to name two. If you dig the sounds of "wet" reverb charged Fender guitars backed with a steady rock beat, then you will enjoy the sounds of Satan's Pilgrims. Hopefully these cats from Portland Oregon can make it up to Victoria one day. Contact Satan's Pilgrims at Empty Records P.O. Box 12034 Seattle, WA 98102 USA.

Alex Solunac

Mark Eitzel
West
Warner Brothers

With the current trend of vocalists wanting to start lucrative solo careers, namely Soundgarden's Chris Cornell and Buffalo Tom's Bill Janovitz, it's no surprise that some of the veterans want in. Former American Music Club frontman Mark Eitzel teams up with R.E.M.'s Peter Buck not only as performer, but co-writer and co-producer as well. This record is very much done in Eitzel's trademark vocal groanings but sounds less like AMC Unplugged (as you might expect) and more like R.E.M.-minus Stipe-plus Eitzel Unplugged. I know, kinda confusing. The album starts out with the standout, "If You Have To Ask", with an almost Anthony Kiedis-like chorus. Let me make this easier. West is pure Eitzel at his best. Definitely a keeper.

adam heatlie

Kevin Cryderman
Nice Guy
(Independent)

This CD has been criticized for its' diversity of musical styles, which is an advantage from my point of view, for there is nothing worse than a CD that sounds the same from start to finish. Flavours range from the sweet doo-wop harmony of "Crawling After You" to the gnarly voice and ugly guitar on "Riff". Two tracks have oodles of pop-hit-potential, namely the first track, "Joe Di Maggio", and "Girl Like You (Quixotic Pop Delusions)" which benefits from lots of vox and the addition of organ. Vocally, he has been compared to Toronto's Ron Sexsmith. True, they both have a trademark waver but that's where the similarity stops. WARNING! The title track contains language unsuitable for children or the meek. It is actually a very funny song which poses a valid question - why

do girls always fall for the slimeballs instead of the nice guys? I can't answer that one. Maybe you can. Search out this CD in your favourite Victoria area record store.

W. Wall



Various Artists
Scene Ventage
Break Even

Ten Canadian bands pulled together on one seven inch is enough to make my head spin, but this compilation stands its ground nicely. There's some stuff here I'm not really into, but the tracks I do like are really good. Render Useless "Second flight of Icarus" is great, as is Plastic's "Abdicate Csar" and The Chitz's "Model Citizen". Lando's "The Saga Begins" makes the jump from cassette to vinyl, and New Brunswick's Da Slyme round things off with the mysterious "one-chord punk rock song". Included with the record is a handy 18-page booklet about the bands courtesy of your friends at Break Even Records. So, this is a totally great release and well-deserving of your hard earned dollars. Pick this up at Boomtown or Lyle's.

JM

Curse of Horseflesh
Burning Up the Jade
Roto-Flex

So-so garage rawk from Calgary. I've no clue how many members the band has, or who they are, or anything, but honestly, I'm not itching to find out. This isn't a bad CD per se, but I've heard far better in this genre. Mind you, about 10% of bands in this genre appeal to me, and the rest does nothing for me. Curse of Horseflesh is part of the rest.

Trevor Fielding

Mulligan Stu / Teen Idols
7" inch
Rhetoric Records

Two fun pop-punk bands from the U.S. are here on this seven inch. Mulligan Stu play some fairly palatable Screaming Weasel stuff and throw in a cool cover of The Primitive's Crash. Teen Idols have the bubblegum punk sound down and sound a lot like the Queers. Their version of "Holiday Road" from the Vacation movies is pretty great though. So if you like your punk on the poppy side, go beat your feet downtown and pick this up.

JM ▲

Endangered Species Music

new & used vinyl,
CDs, tapes, and posters



Most used
CD's \$10
EP's \$6

alternative • punk • folk

buy and trade,
special orders

UVic and Camosun students
get 10% off all purchases
with Student Saver Card

1315 Douglas
360-0098

MEMORIAL

...continued from page 14

another. They ended up showing their enthusiasm by coming back to play two encores, saving the hauntingly melancholic song "Olympian" until the end. And after throwing a few final kisses and winks to the crowd, the group offered their thanks and left the audience cheering until the lights came on and their throats got sore. The smooth and subtly climactic sound of Gene, along with their brilliant stage presence made for a great show. And so what if they sound a bit too much like The Smiths, I can't think of a better band to be compared with. Besides, the world could use another sentimental, pessimistic band to counterbalance a lot of the mindless shit being produced out there.

Lisa Lebedovich

Skate Jam 97
Memorial Arena
May 31st

This was one of the weirdest shows I've been to this year. Memorial Arena is specifically an arena used for trade shows and hockey games, so what the hell was an all-ages show doing here. Surprisingly enough, the sound was fairly decent throughout the night and most of the bands fared well, despite the 15 foot high stage. So where was the action? Probably backstage trying to score free food, while (insert band name here) played to a pathetically small crowd of about 150 people. Maybe it was the steep admission price or something, but there was hardly anyone at this show! Arriving straight after dinner, I missed the opening bands, but saw The Defectors, Kidnappers and Fine Tooth Combine play on the giant stage. In-between bands we were treated to an exhibition of BMX bikers doing some crazy stunts. All were good, but I split before Pluto went on. According to others Pluto were great live and nice guys as well, considering the low turn-out. So, to sum it all up, this was an okay show with some good bands, but a terrible choice of venue.

JM ▲

Bent Sound

by J. McNeely

bent'- Besides being an unstraight path the word means to be resolved and set on a course. This would be an accurate description of Victoria's newest sound recording studio Bent Sound and its owner and operating engineer Kate Simms. The digital 16-track facility, 750 square feet of plaid carpet insulated space, equipped with a drum isolation booth and live floor began sessions on April 1 with assistance from Business Victoria and the SEA Program. Although this is Simm's first trip into the wonderful world of entrepreneurship, she is no stranger to the music or recording industries. She has been making music for eight years and began recording her own music in '91 in order to achieve the vocal effect that she was looking for as a singer. "I was frustrated with never getting what I wanted so I just decided to take it into my own hands." That was when she was a singer in the acid jazz group Big Daddy Carbon in Toronto, quite a bit different than the industrial punk trio FuckPig that she plays with today. It reflects a wide appreciation of musical tastes that she brings to the studio. "I like to record a diversity of music—it keeps me fresh." Bent Sound is the manifestation of years of hard work off the beaten path. Simms experience ranges from recording in home studios, to her experience as an assistant engineer at Wolf Bytes Digital Sound, a post production facility in Toronto. She believes it was this practical experience rather than her formal training at The Harris Institute for the Arts that most benefitted her. "It's hard to learn without any hands on experience. When I applied for the grant to open the studio my experience stood on it's own." When Simms did her market research she found that there was a 'gap'. Either higher priced, professionally located studios or small home-based operations, there was nothing that offered affordable, professional facilities for local musicians. She was right. Simms has found her spot on the friendly west coast. "I've had a good response. There are a lot of local projects and a friendly, community feel amongst bands here." Some people have had a hard time getting their heads around the fact that the studio is owned and run by a woman, but Simms says that although it frustrates her, it's probably due to the fact that there are so few women in the industry. "There isn't another woman with a studio in Victoria that I know of and I was the only woman volunteer that I know of in Toronto. I'm sure that assumption will take care of itself as soon as I establish myself." And she will. "I feel focused. I know what I want to do, it's just a matter of time now." ▲

Paul Quarrington
Whale Music
Vintage Canada

whale

First published in 1989, Paul Quarrington's Whale Music has since become a movie and an album by the Rheostatics (which was also the movie's soundtrack). Whale music has now been republished in a paperback edition by Vintage Canada.

Whale music is the story of Desmond Howell, a reclusive Brian Wilson-like musical genius. In the 60's Des and his brother fronted the Howl Brothers, an immensely successful and groundbreaking pop combo (not unlike the Beach boys). Now he is confined to his

ocean-front California mansion only loosely in touch with reality. There he works on his masterpiece - The Whale Music. It is not about whales but for the whales. "It's not my fault whales don't have any money" he tells the head of his record company.

Then one day Claire, a young woman from the "planet Toronto" shows up. Claire has her own troubled past and in many ways Whale Music is a love story, although not a conventionally romantic one. An unlikely bond forms between her and Des as he is slowly drawn out of the haze that surrounds his existence. The story is also about Desmond's difficult and troubled relationship with his now dead

brother.

Whale Music is a subtle and effectively told tale with well drawn characters. The unusual and unlikely relationship between the young Claire and the slovenly and befuddled Des is engaging and entirely believable. In the end Quarrington pulls off an uplifting ending that is satisfying rather than sentimental.

Whale Music is as fine a novel about rock'n'roll as you are likely to come across and the movie is worth checking out as well.

Magnus Thyvold ▲

music

JULY '97

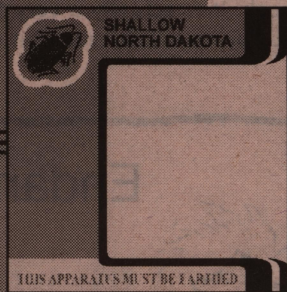
REPORT

SONIC UNYON

-EMPLOYEES OF THE MONTH-

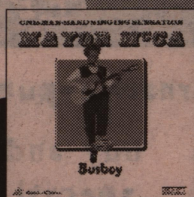


KITTENS
Bazooka and the Hustler



SHALLOW, NORTH DAKOTA
This Apparatus Must Be Earthed

IN STORES - JULY 1



MAYOR McCa
Busboy - CD in stores July 22
One-Man-Band Singing Sensation
(...it's CA from GORP)



THE PLANET SMASHERS
Attack of the Planet Smashers - In stores now!
Canada's premier ska-act from Montreal
...on tour X-Canada very soon!

SONIC UNYON RECORDS PO BOX 57347 JACKSON STATION, HAMILTON, ON, CANADA L8P 4X2
jerks@sonicunyon.com ph 905-777-1223 fx 905-777-1161 www.sonicunyon.com

Summer's here & the time is right...

the 20th Annual
**Vancouver Folk
Music Festival**
July 18, 19 + 20

JERICO BEACH PARK

2 1/2 DAYS AND NIGHTS OF MUSIC, SONGS, STORIES, FUN, AND FRIENDS

ANI DIFRANCO, COLIN JAMES &
COLIN LINDEN, BUFFY SAINTE-MARIE,
UTAH PHILLIPS, VEDA HILLE, D'GARY,
THE BOYABA ENSEMBLE OF BURKINA
FASO, WATERSON:CARTHY — these are only a few of
the over 150 artists you can hear at this year's Festival. A world of guitars, women's
singing from around the world, voices of First Nations, sounds of Africa, Celtic
Music, Latin rhythms, the blues and a whole lot more!

7 DAY TIME STAGES • 3 EVENING CONCERTS
LITTLE FOLKS AREA • GREAT FOOD

Come for the evening, the day
or the whole weekend.
A lot of people do!!

Student rates available

Tickets available in Victoria at Boomtown Import
Records & Discs, 102-561 Johnson St., 380-5090, any
Ticketmaster outlet or call 1-800-883-FOLK for tickets
and info. www.axionet.com/folkmusic



Vancouver's best annual festival...
GEORGIA STRAIGHT
1996 READER'S CHOICE

